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by

Kyle Douglas Kindred

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Beautiful Day: Concerto for Piano/Celesta and Chamber Orchestra

Committee:

Kevin Puts, Supervisor

Donald Grantham

Dan Welcher

David Neumeyer

Thomas O'Hare

Beautiful Day: Concerto for Piano/Celesta and Chamber Orchestra

by

Kyle Douglas Kindred, B.M., M.M.

Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Musical Arts

The University of Texas at Austin

December 2004

Dedication

Beautiful Day is dedicated to my new nephew, Nathaniel Joel Bliss and to my grandparents: Betty Prather, Jesse & Nancy Kindred, and Kenneth Beeney.

Acknowledgements

First, I would like to thank the members of my committee: Kevin Puts, Donald Grantham, Dan Welcher, David Neumeyer, and Thomas O'Hare for their invaluable assistance in the classroom, in lessons, through emails, and by their professional examples.

It would be impossible to mention everyone who has supported me through this dissertation and degree. I would, however, like to thank Dan & Gina Nass, Trent Hanna, Kim Archer, David Davalos, Leonel Jimenez, Hector Cásares, and Mary Schneider for their friendship over the past few years.

Most of all, I would like to thank my family: Jeff and Debbie Kindred, Sara Kindred, Dennis and Amy Bliss, Jesse and Nancy Kindred, and Betty Prather for their love, support, and patience throughout the earning of this degree. I am proud to be the first member of this family with a doctoral degree; you all have earned a piece of it, too.

Table of Contents

Instrumentation for *Beautiful Day*

Flute (1 player)
Oboe/English horn (1 player)
Clarinet in Bb 1(1 player)
Clarinet in Bb 2/Bass clarinet (1 player)
Bassoon (1 player)

Horns in F (2 players)
Trumpet in Bb (1 player)
Trombone (1 player)

Percussion 1 (1 player)
Percussion 2/Timpani (1 player)
Harp (1 player)

Solo Celesta/Piano (1 player)
Lower range of celesta must extend to F2

Violin 1 (1 player)
Violin 2 (1 player)
Viola (1 player)
Cello (1 player)
Double bass (1 player)

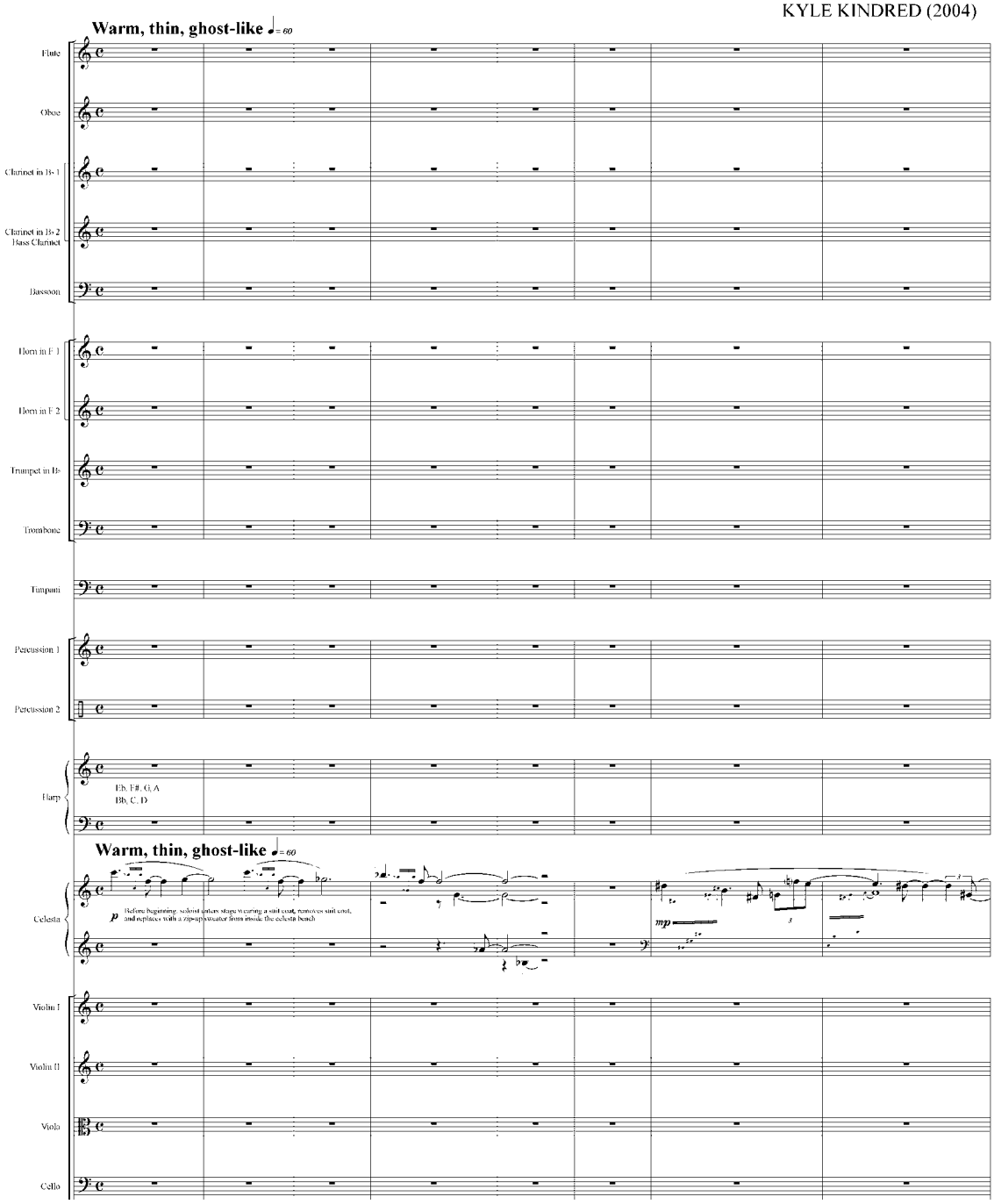
Transposed Score

Beautiful Day

I. Smithsonian Sweater

for celesta/piano and chamber orchestra

KYLE KINDRED (2004)



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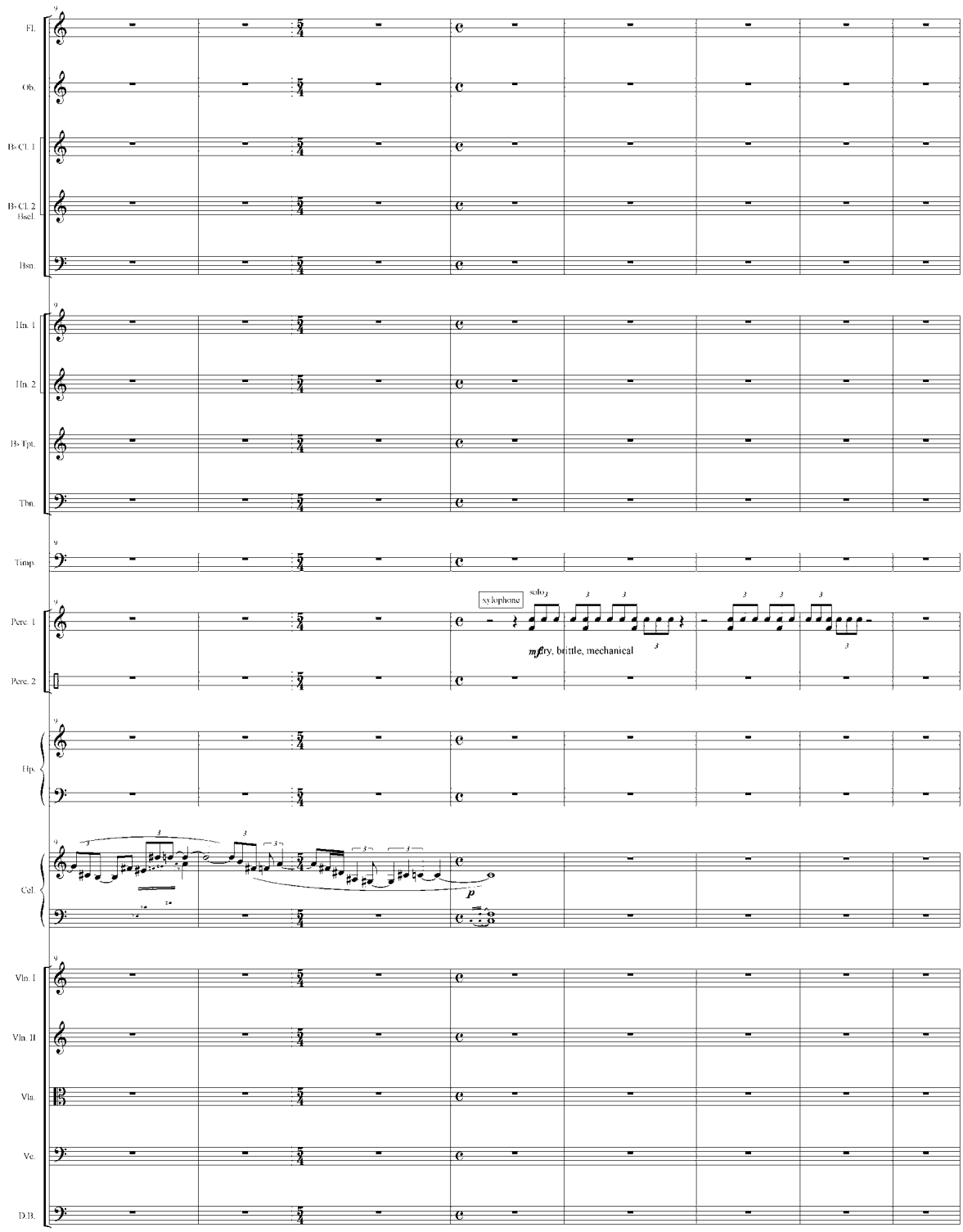
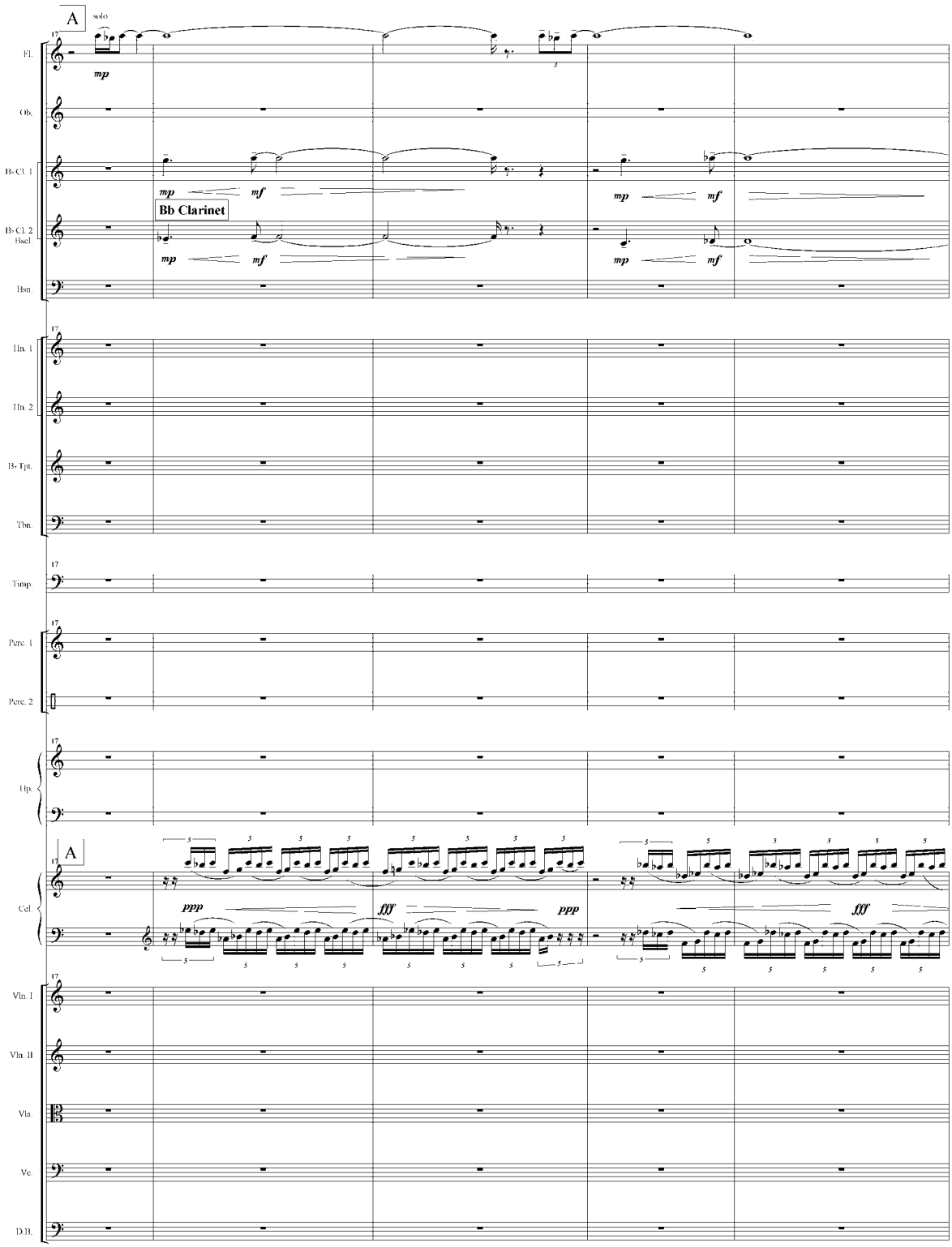
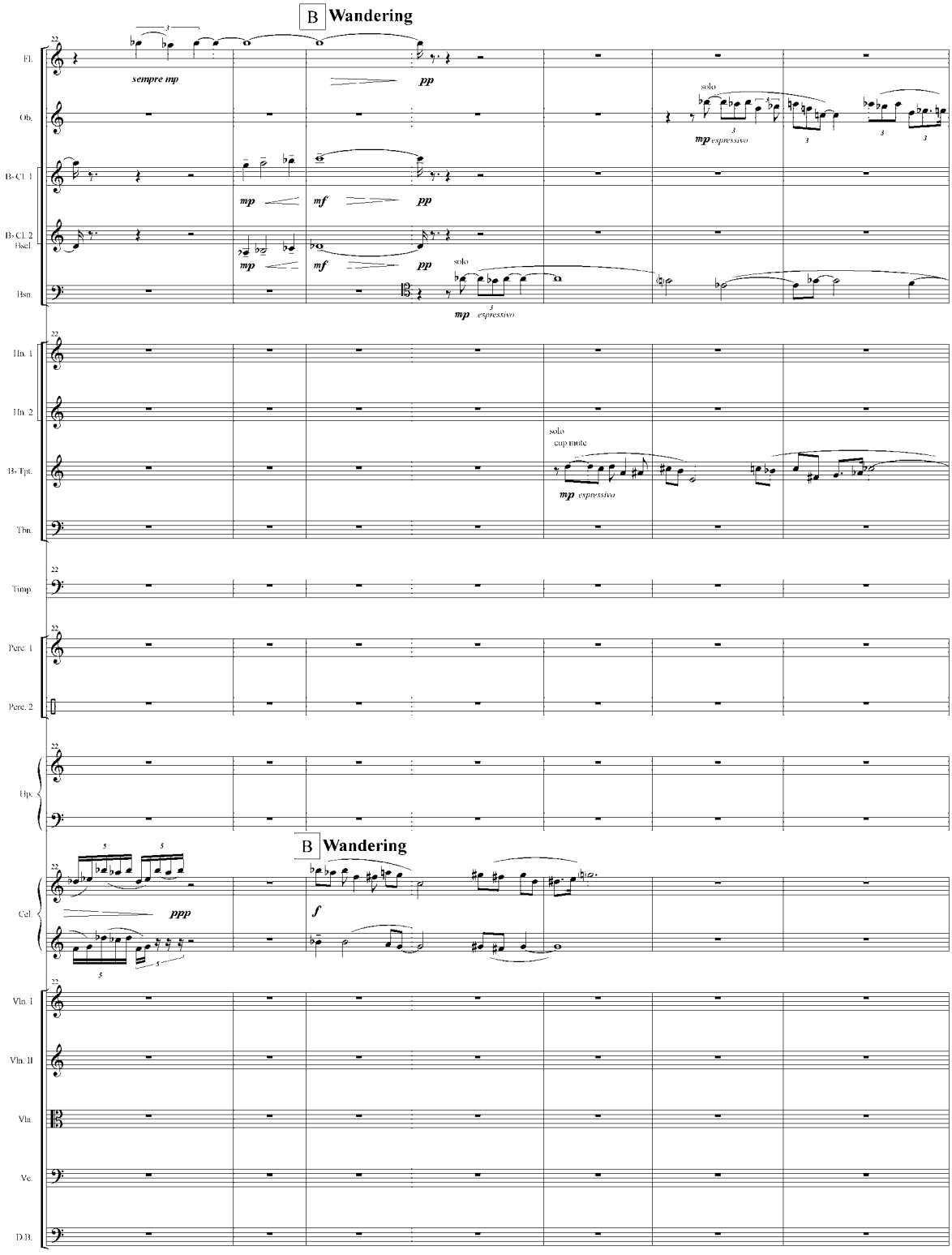
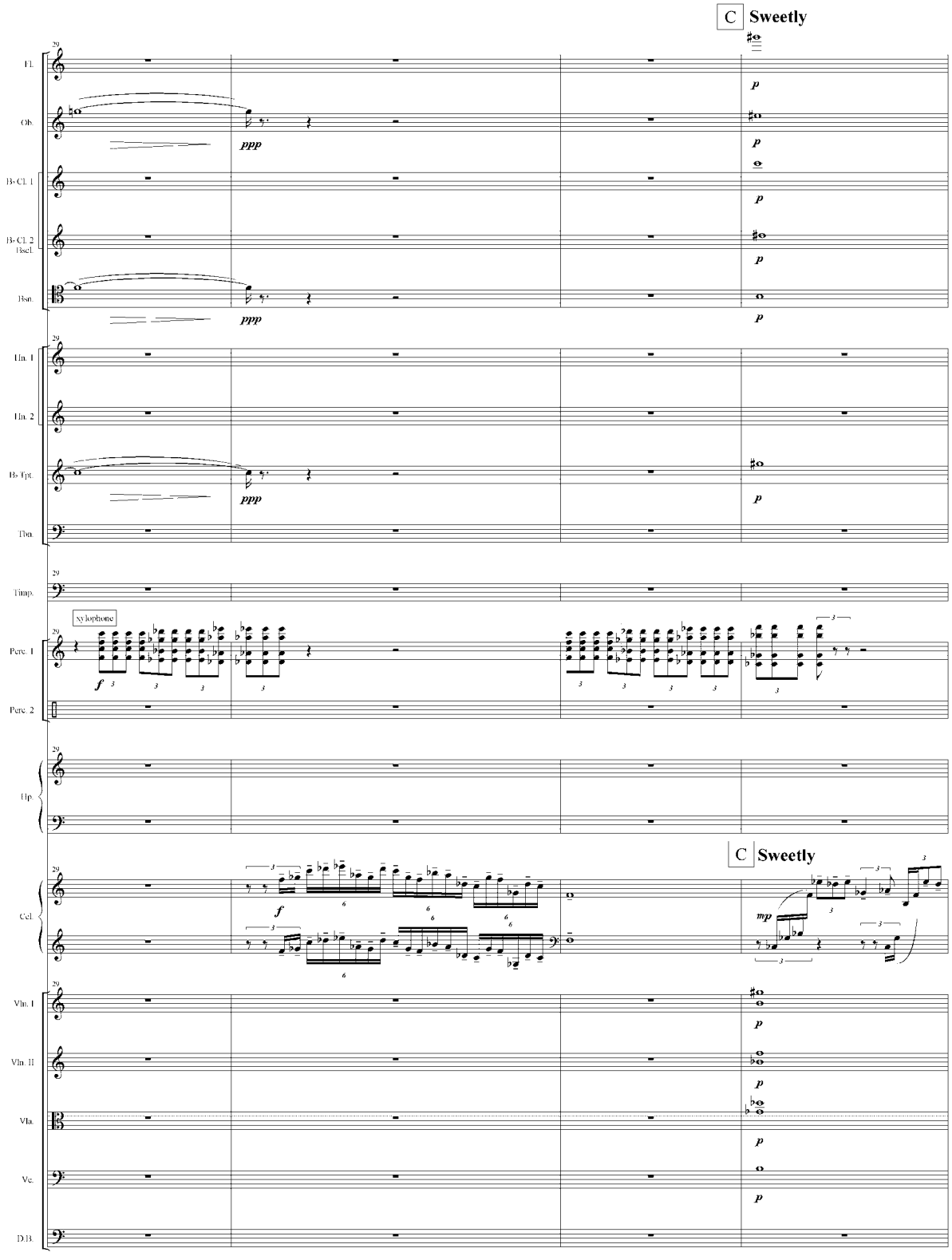
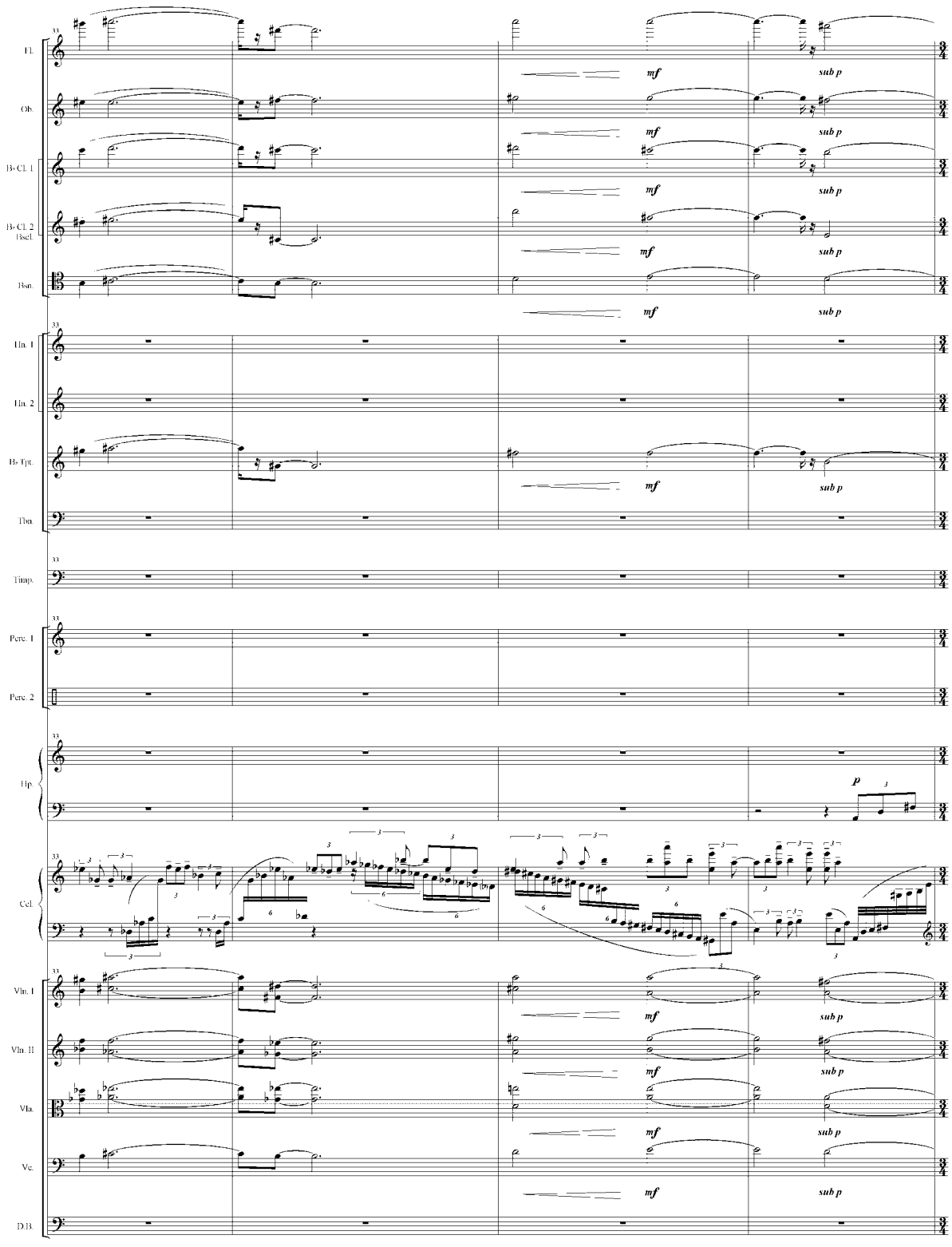
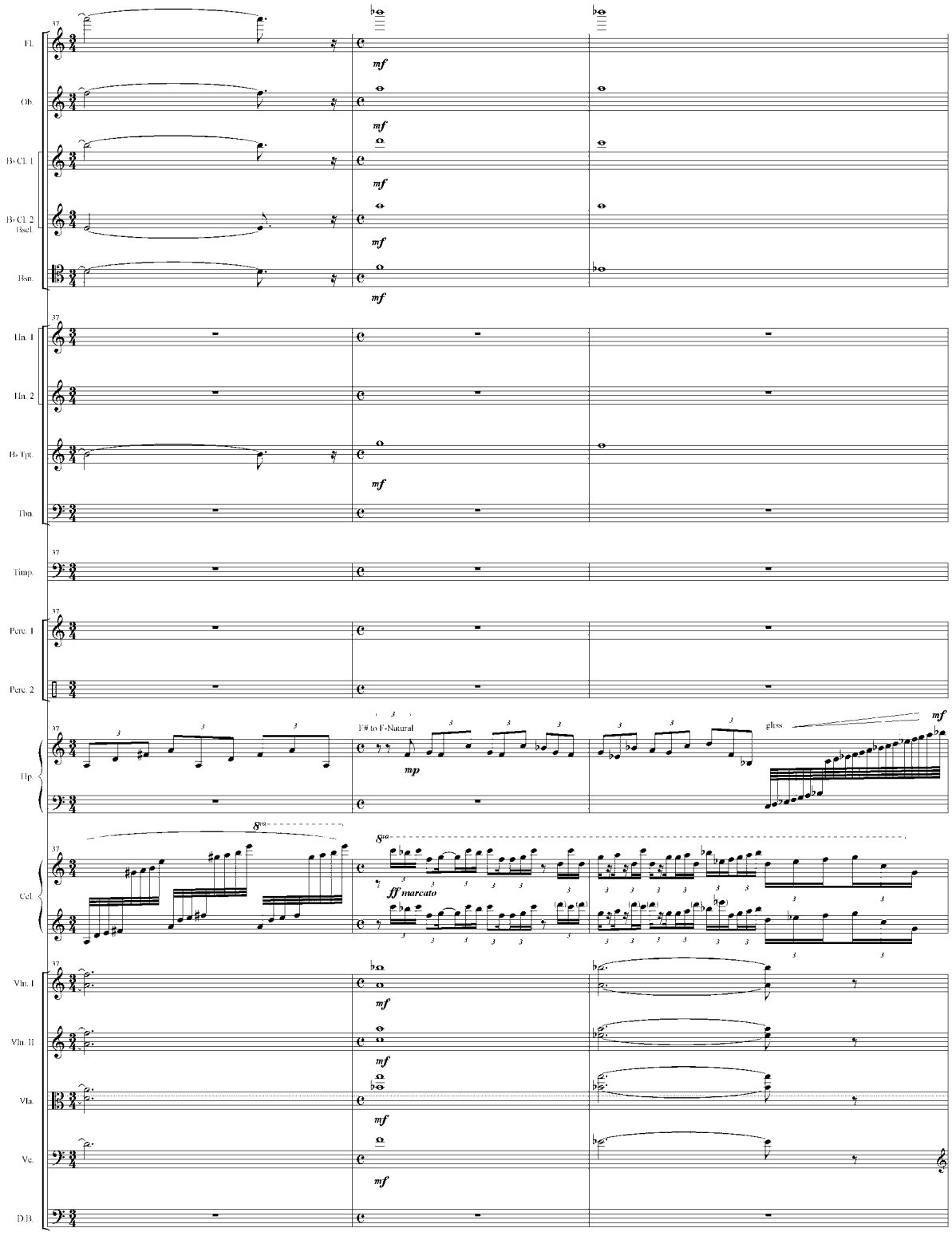

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsel.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
xylophone
solo
mf
dry, brittle, mechanical
p

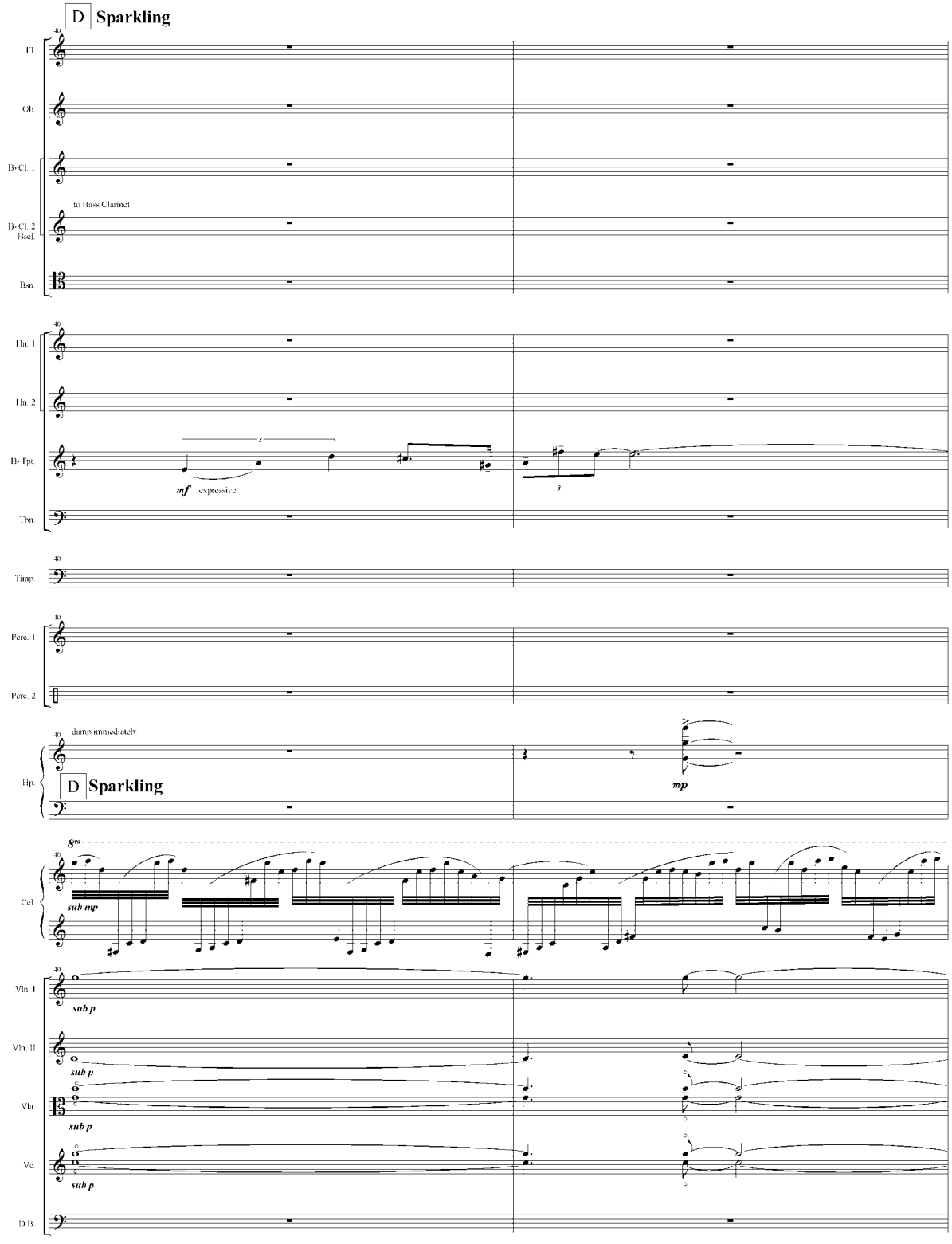

A
solo
17
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭cl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mf
Bb Clarinet
ppp
fff

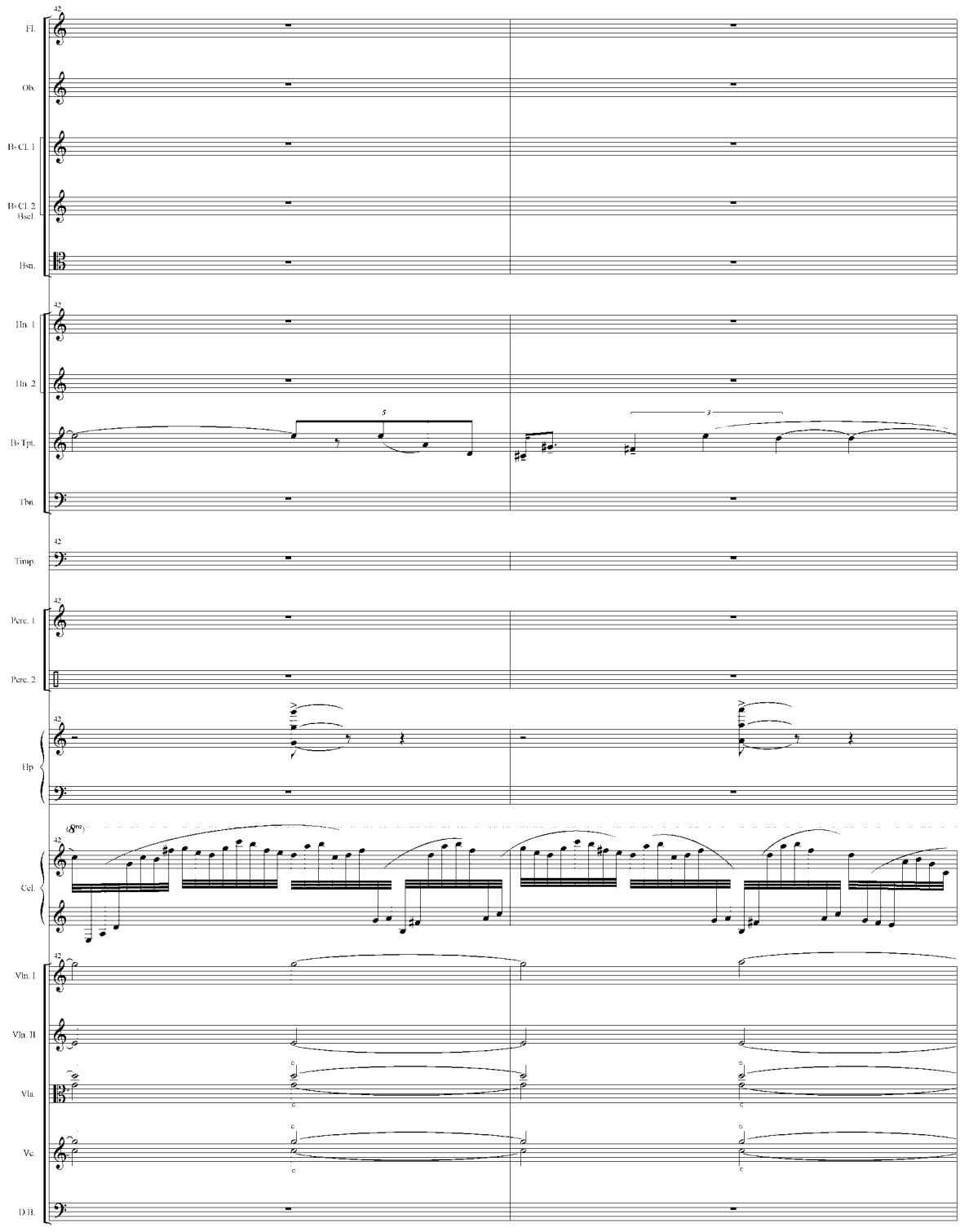

B Wandering
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sempre mp
pp
mp
mf
solo
mp espressivo
solo
cup mute
ppp
f

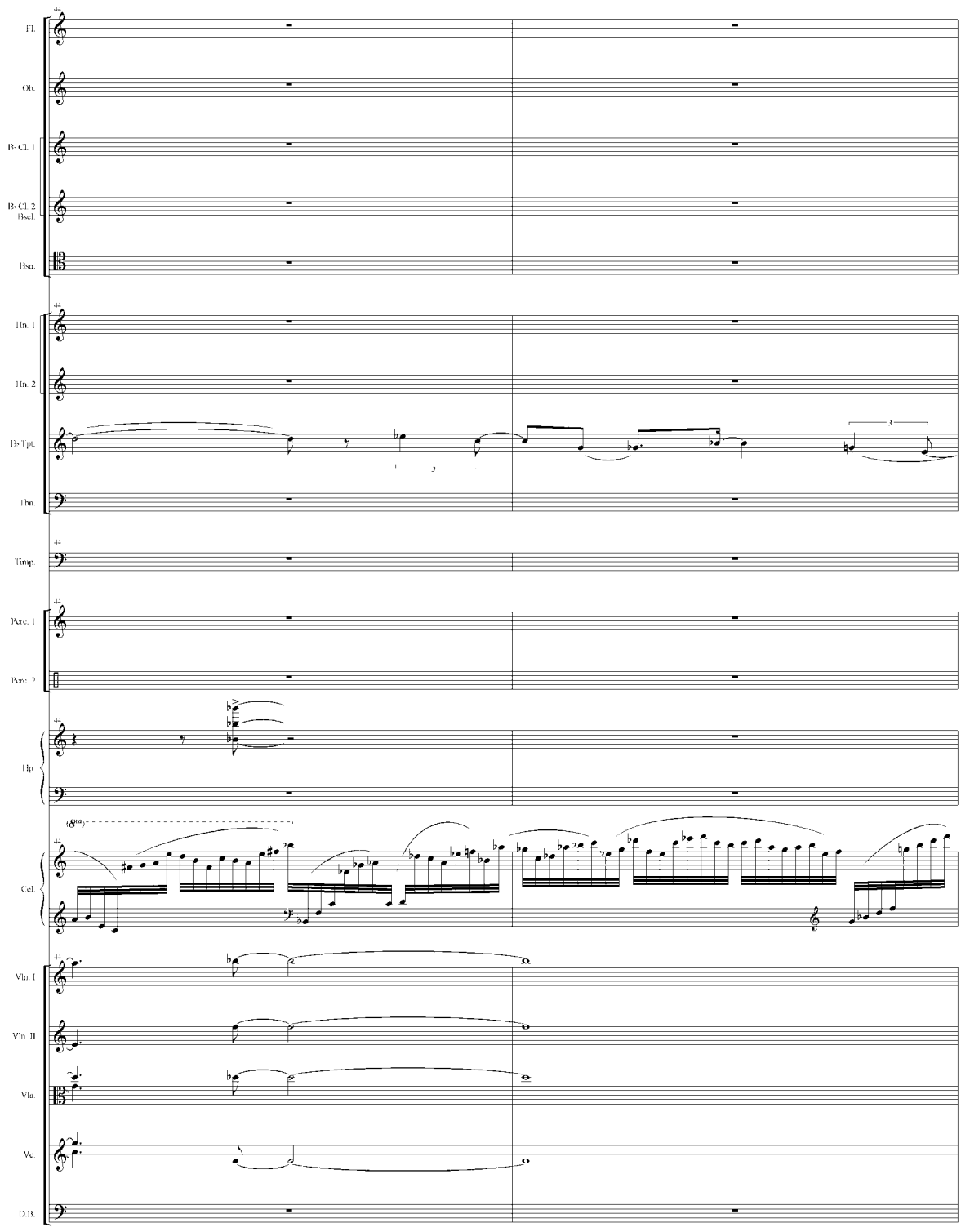

C Sweetly
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
xylophone
Perc. 1
Perc. 2
Hp.
Cel.
C Sweetly
Vln. I
Vln. II
Vla.
Vc.
D.B.

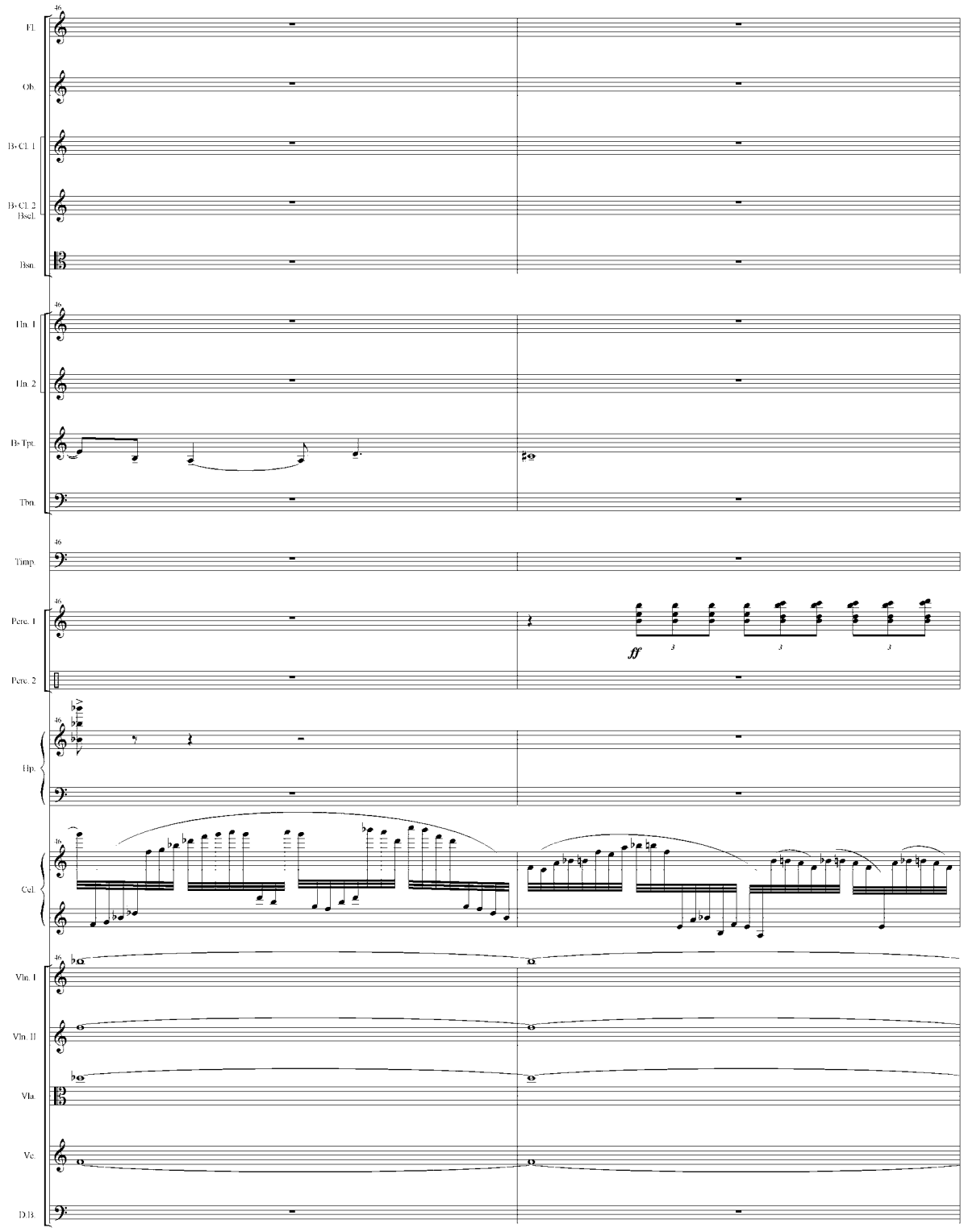

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
sub p
p

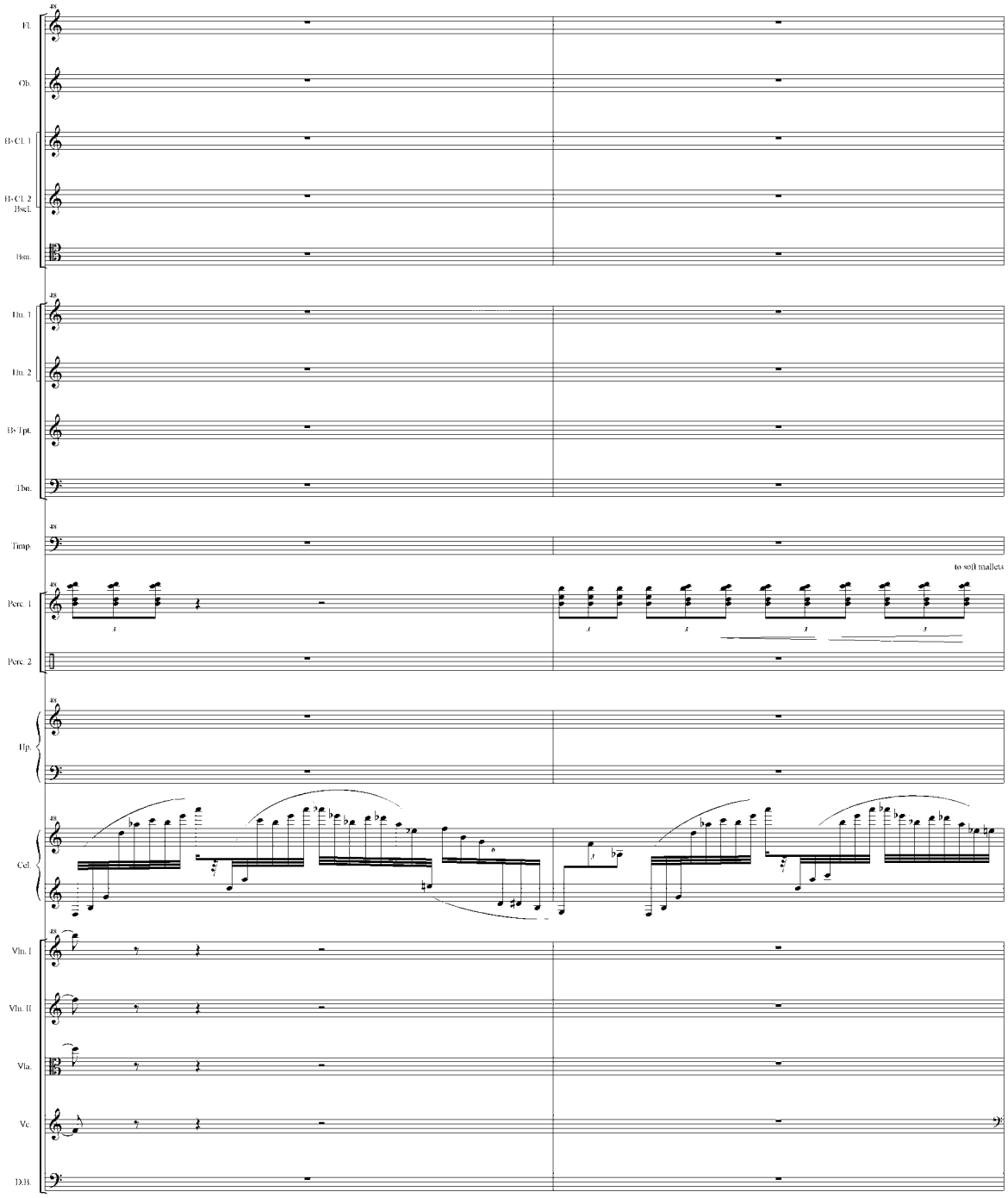

37
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsel.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
mp
F# to F-Natural
gliss.
8va
ff marcato

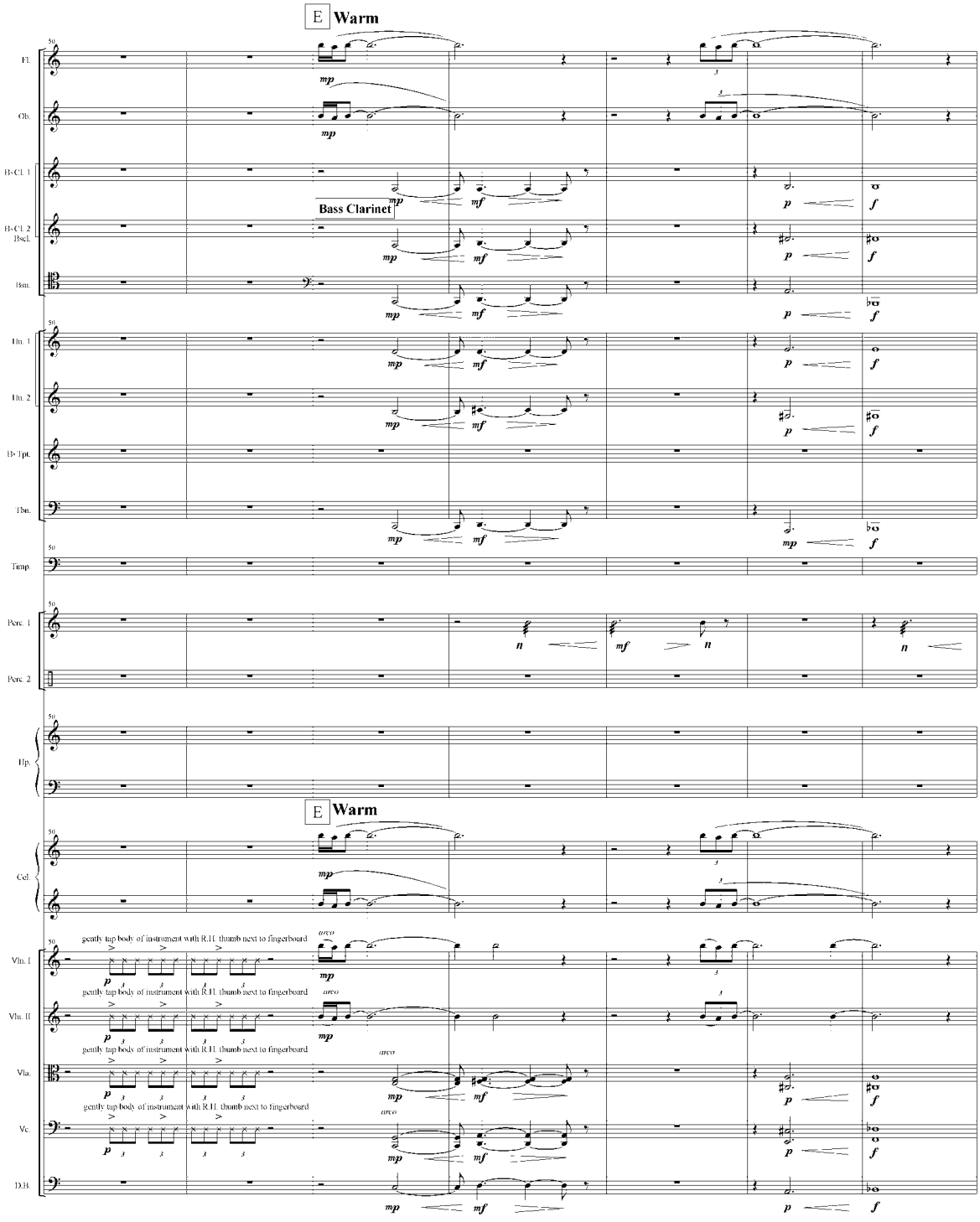

D Sparkling
Fl.
Ob.
B♭ Cl. 1
to Bass Clarinet
B♭ Cl. 2
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
mf expressive
Tbn.
Timp.
Perc. 1
Perc. 2
damp immediately
Hp.
D Sparkling
mp
8va
Cel.
sub mp
Vln. I
sub p
Vln. II
sub p
Vla.
sub p
Vc.
sub p
D.B.

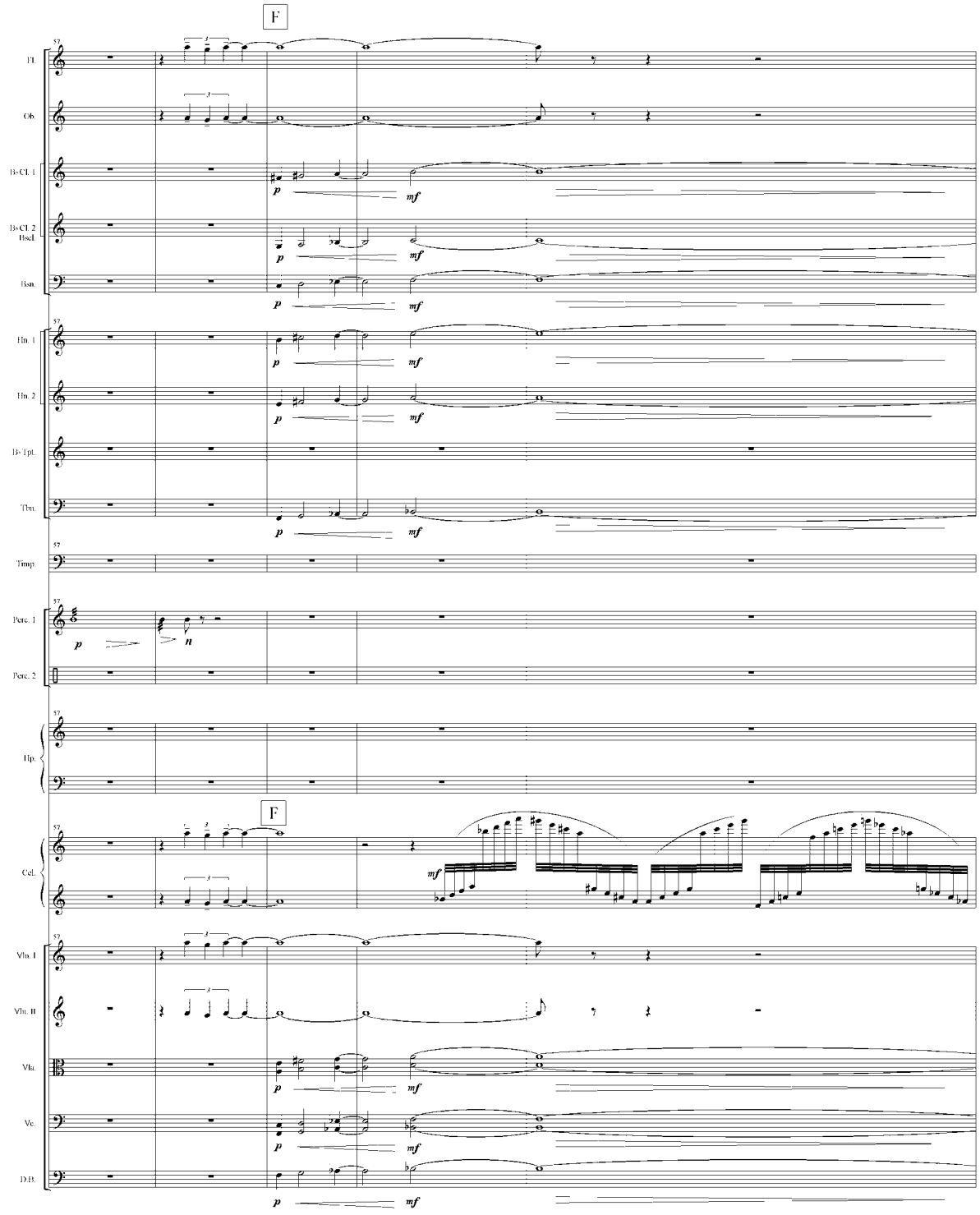

42
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp
(8va)
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

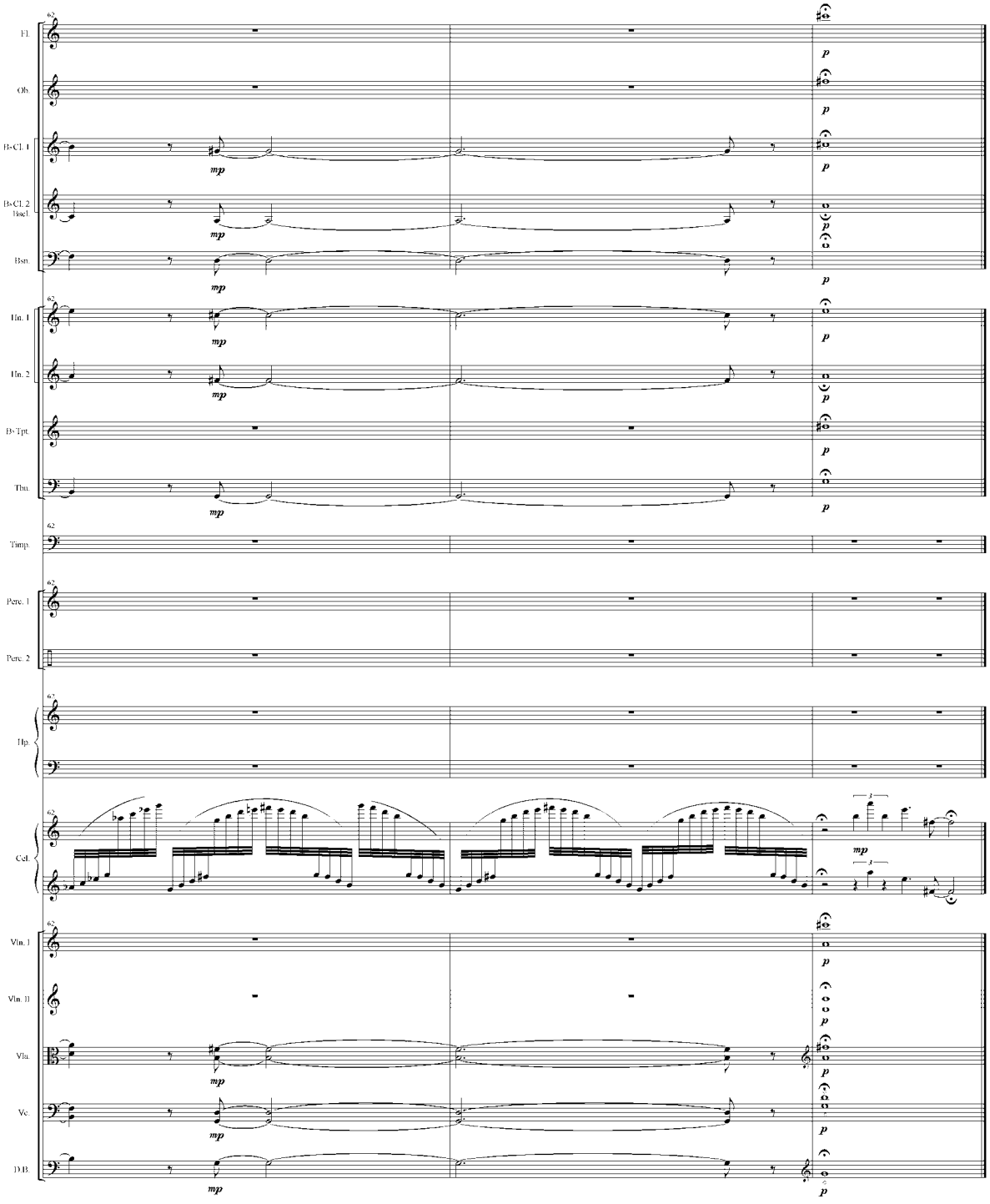

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.


Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff

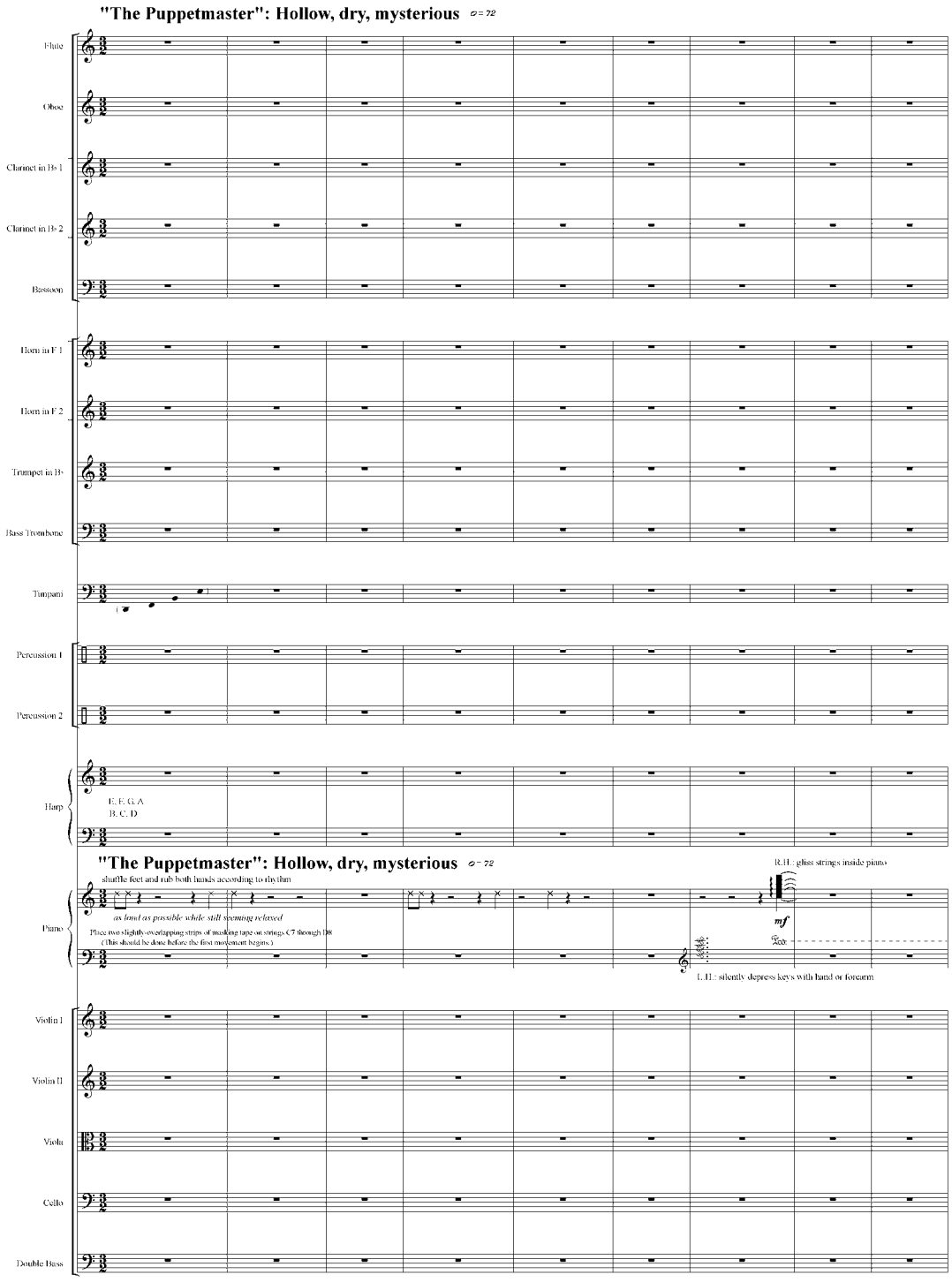

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
to soft mallets
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

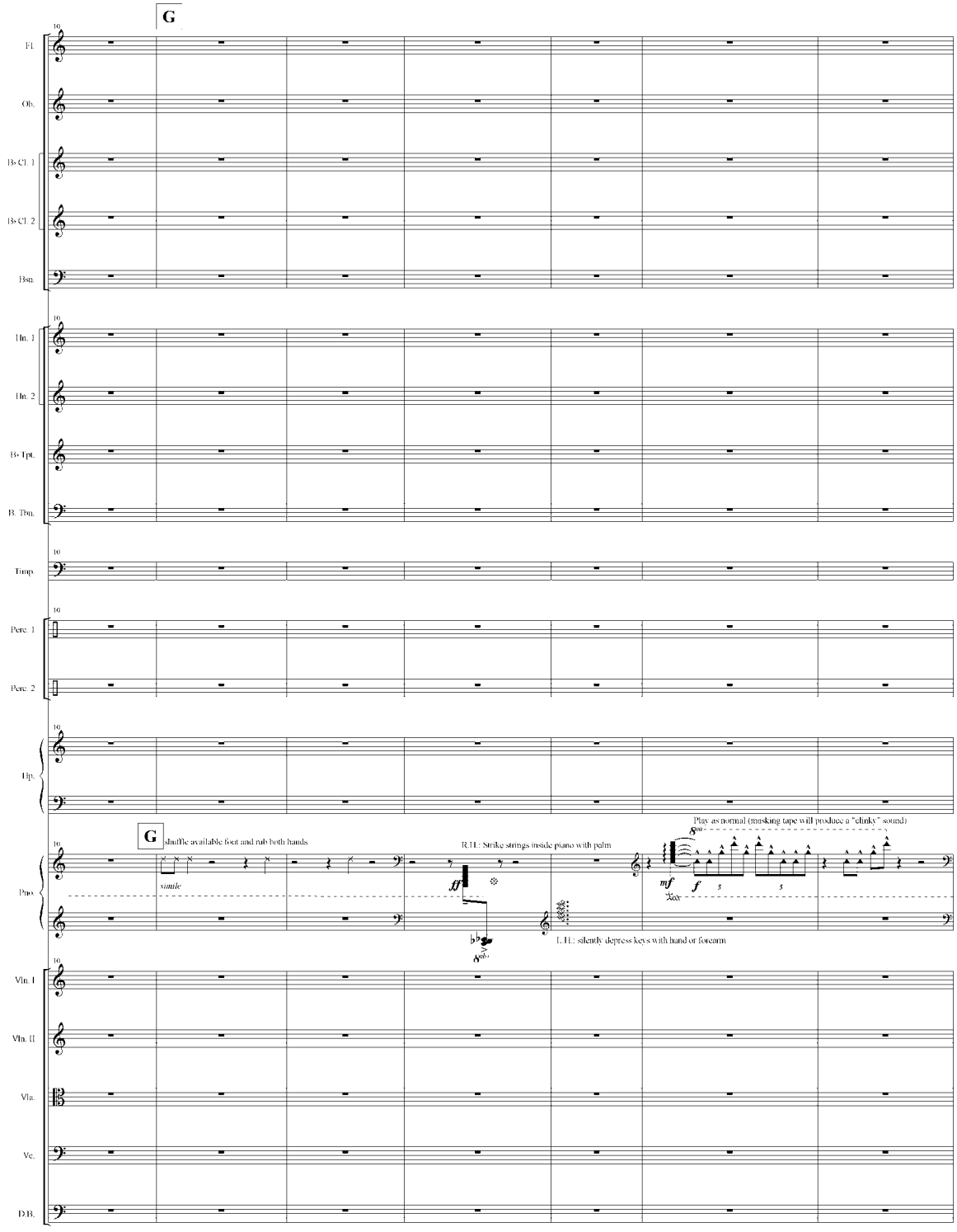

E Warm
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2 Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
E Warm
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Bass Clarinet
gently tap body of instrument with R.H. thumb next to fingerboard
arco

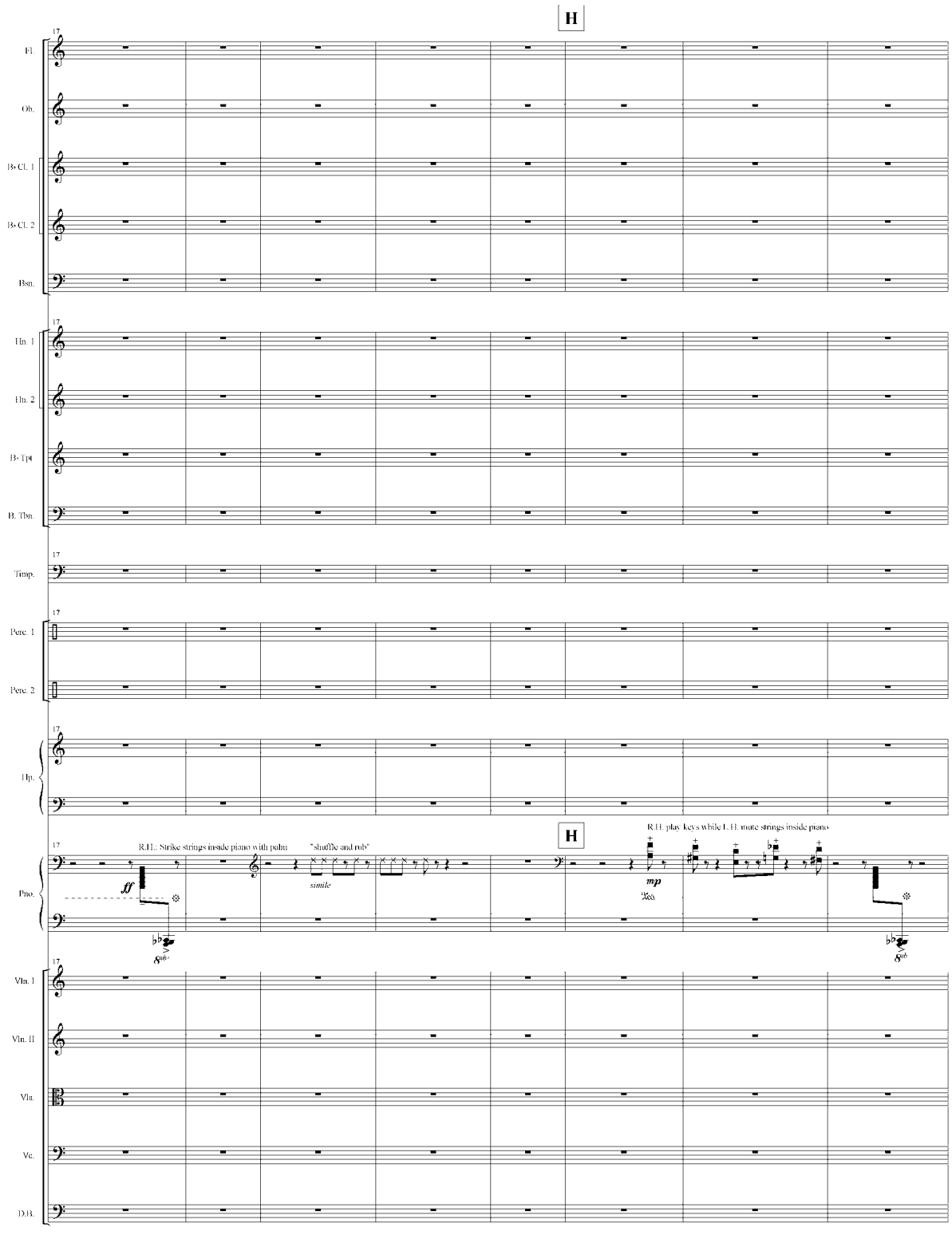

F
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsdl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
mf
n

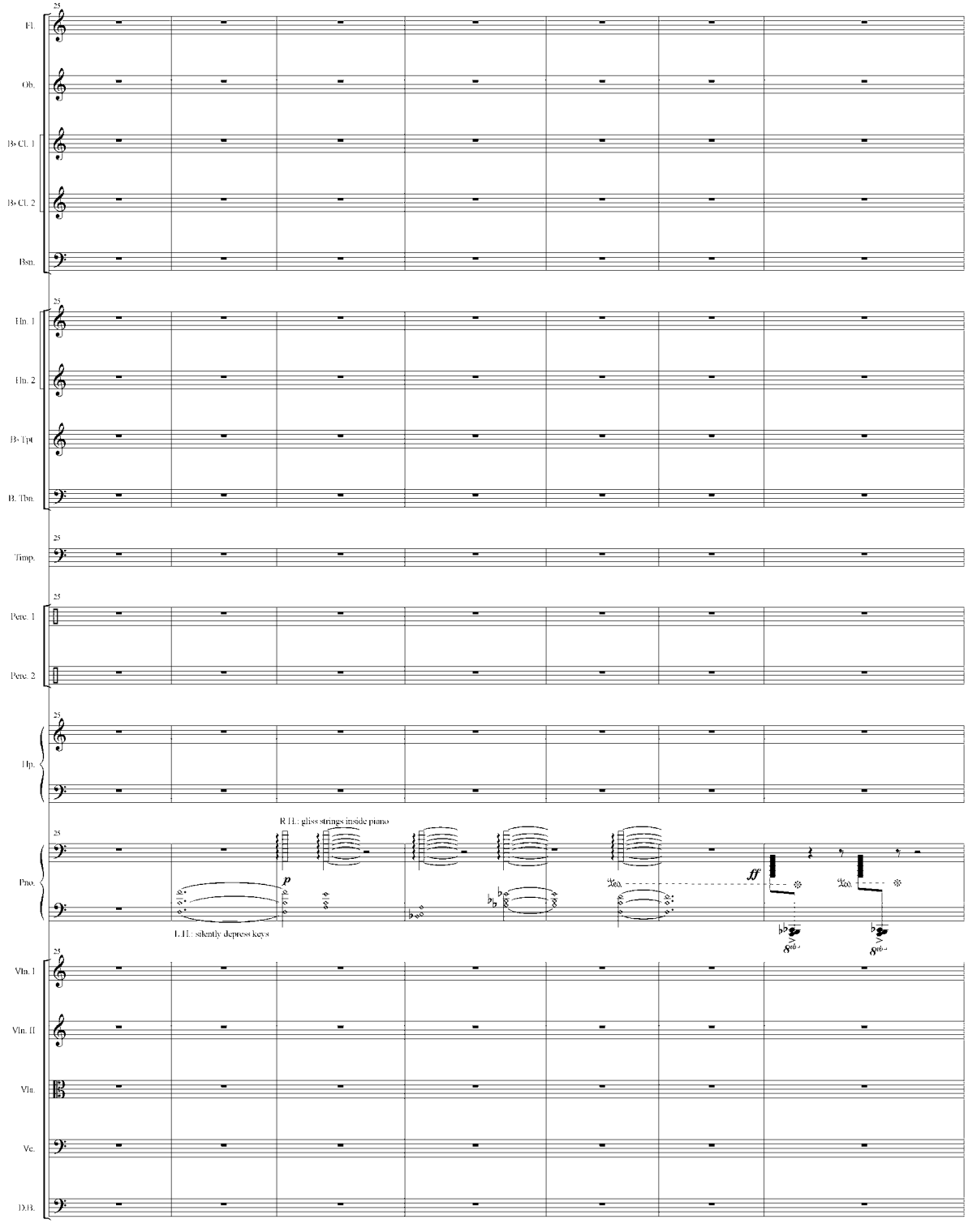

Fl.
Ob.
B♭Cl. I
B♭Cl. II
Bscl.
Bsn.
Hn. I
Hn. II
B♭Tpt.
Tbn.
Timp.
Perc. I
Perc. II
Hp.
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
p

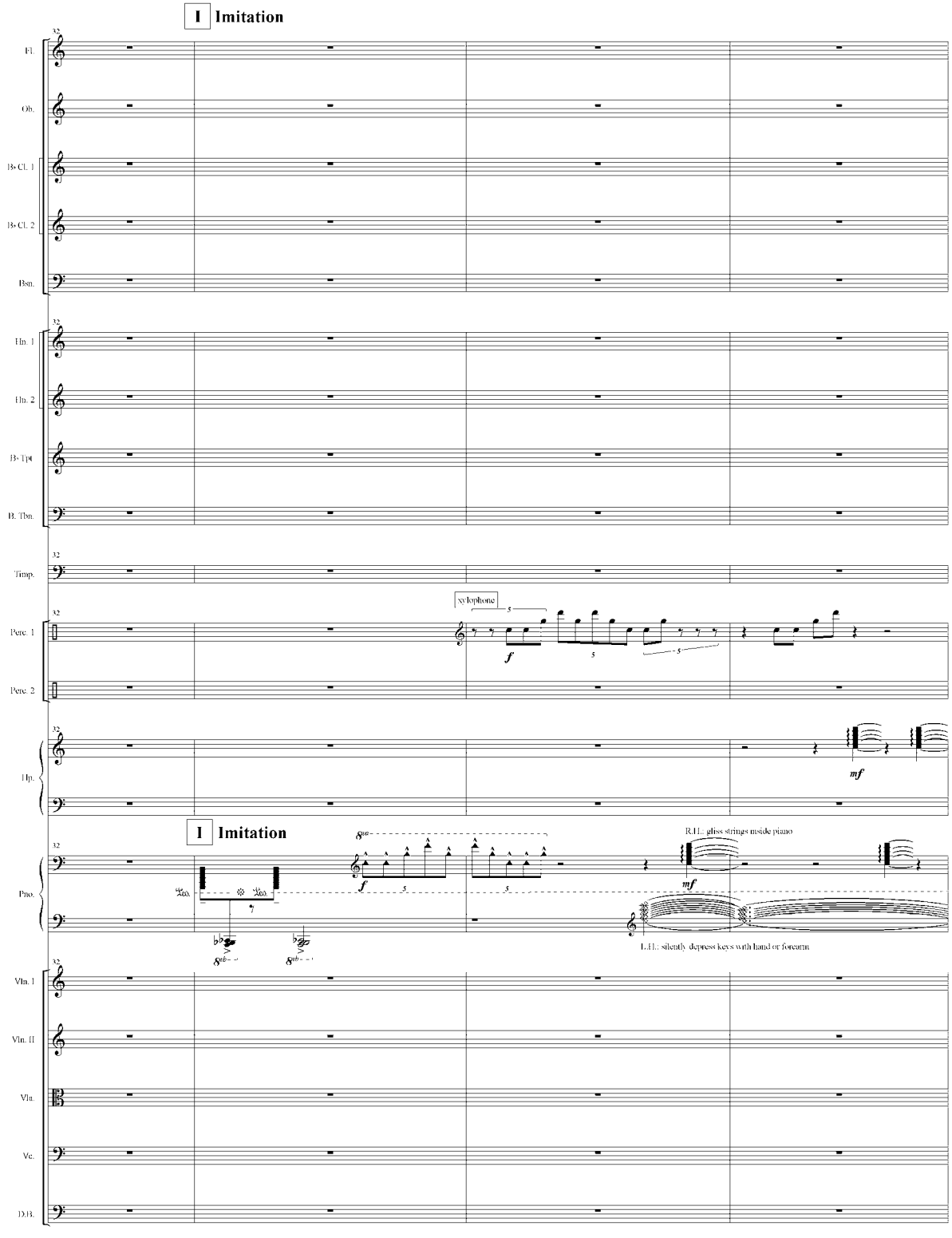
II. Hisher Boobtrunk

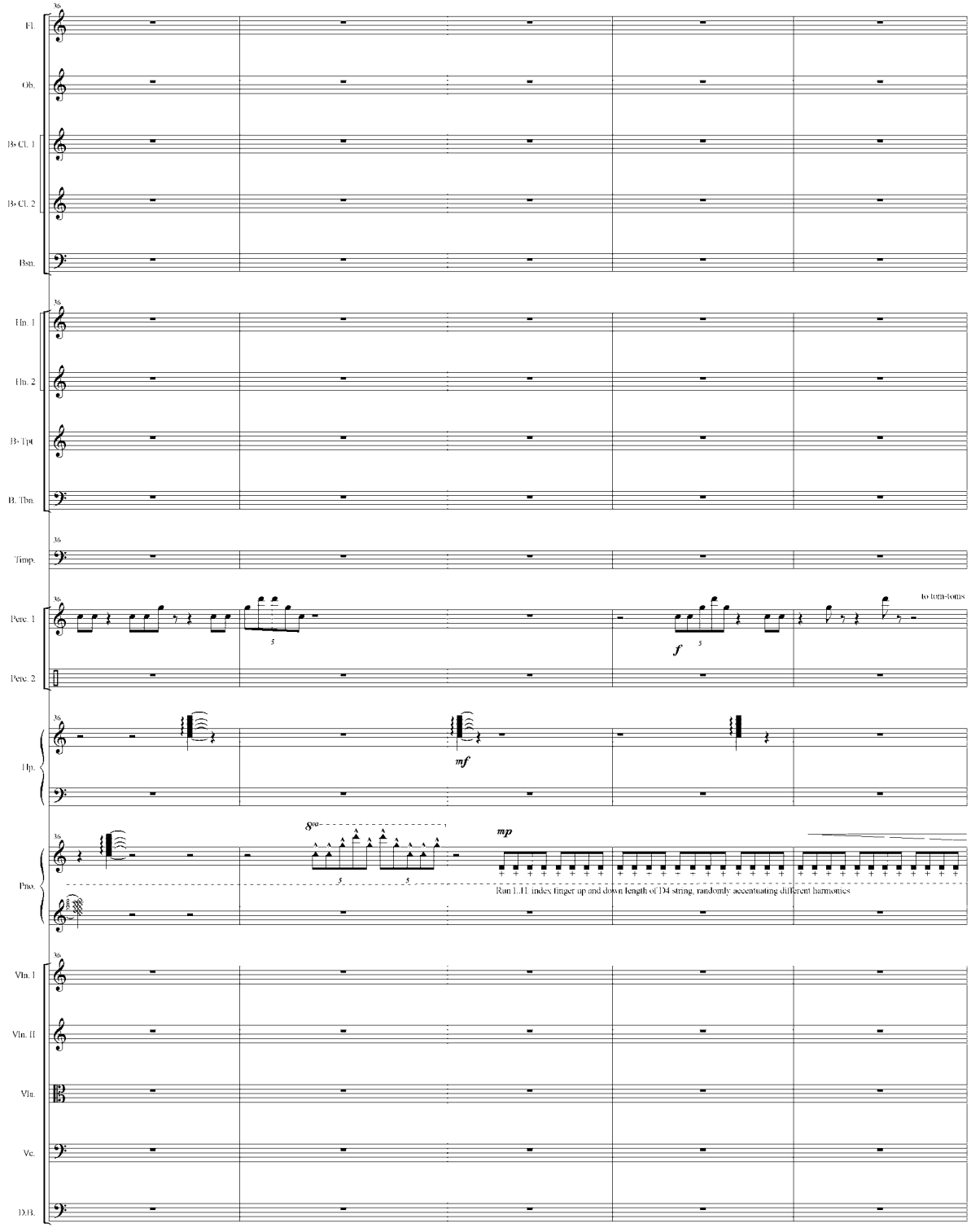


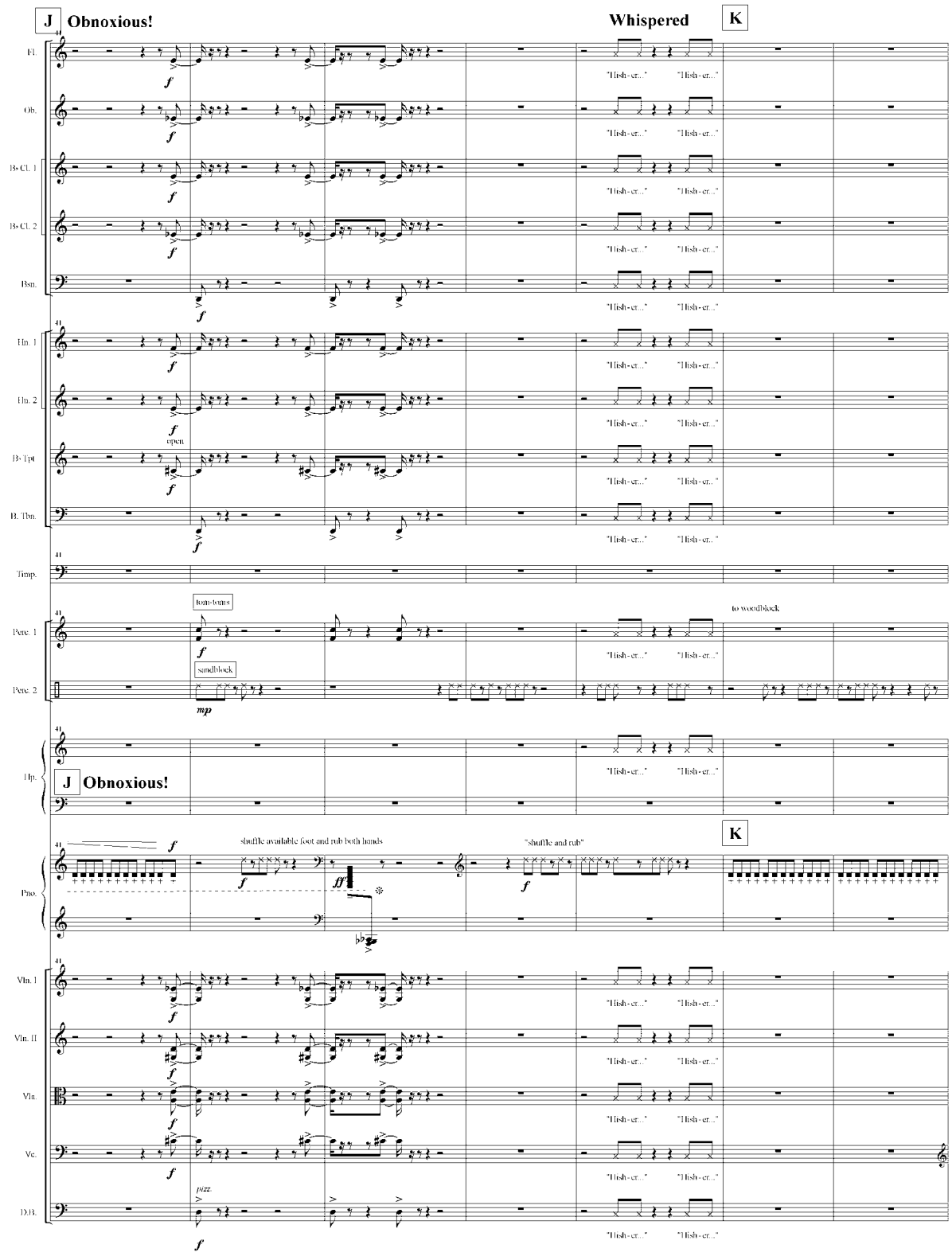

G
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
G
shuffle available foot and rub both hands
simile
R.H.: Strike strings inside piano with palm
Play as normal (masking tape will produce a "clinky" sound)
L.H.: silently depress keys with hand or forearm
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

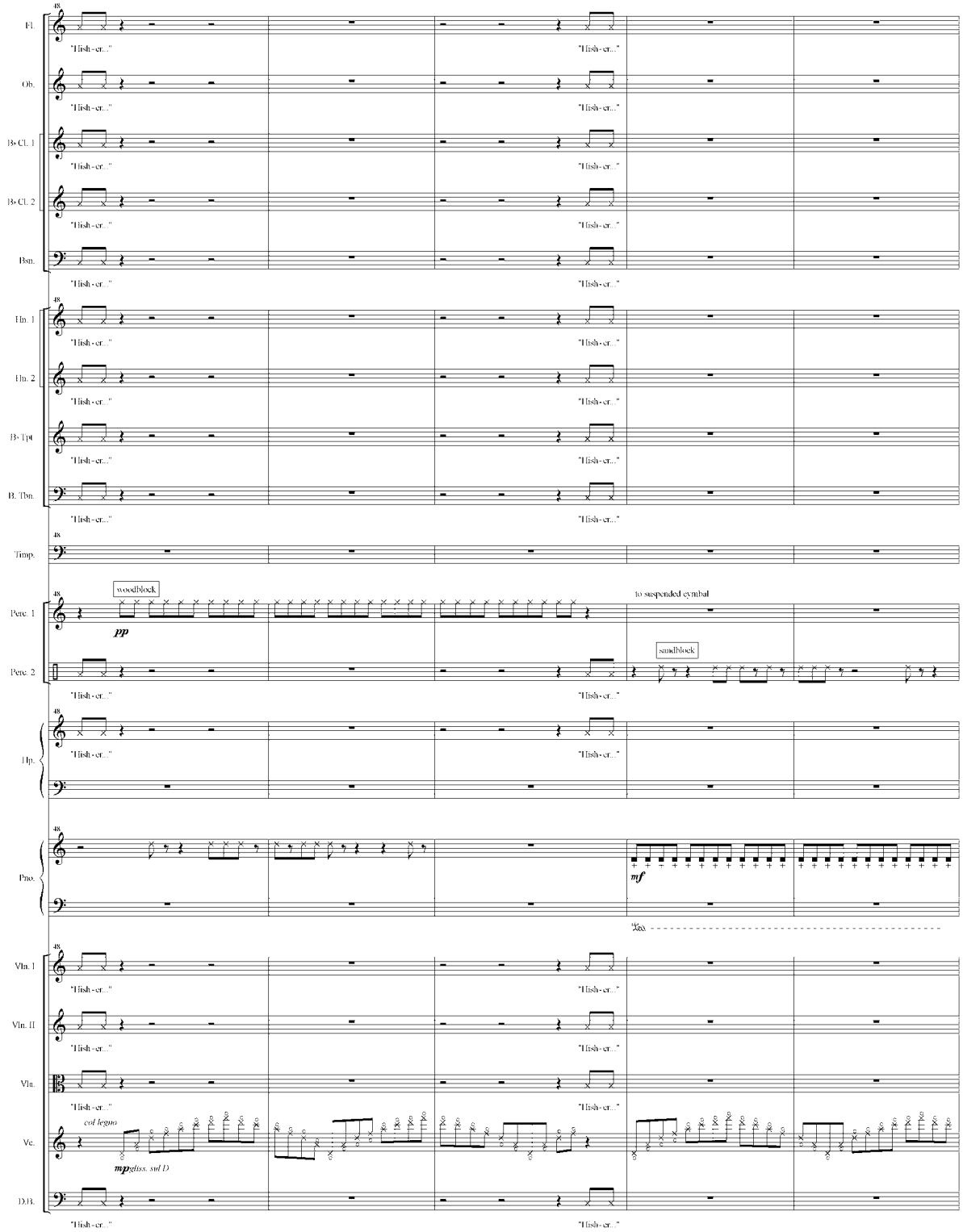

H
17
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
R.H.: Strike strings inside piano with palm
"shuffle and rub"
simile
ff
R.H. play keys while L.H. mute strings inside piano
mp
8va

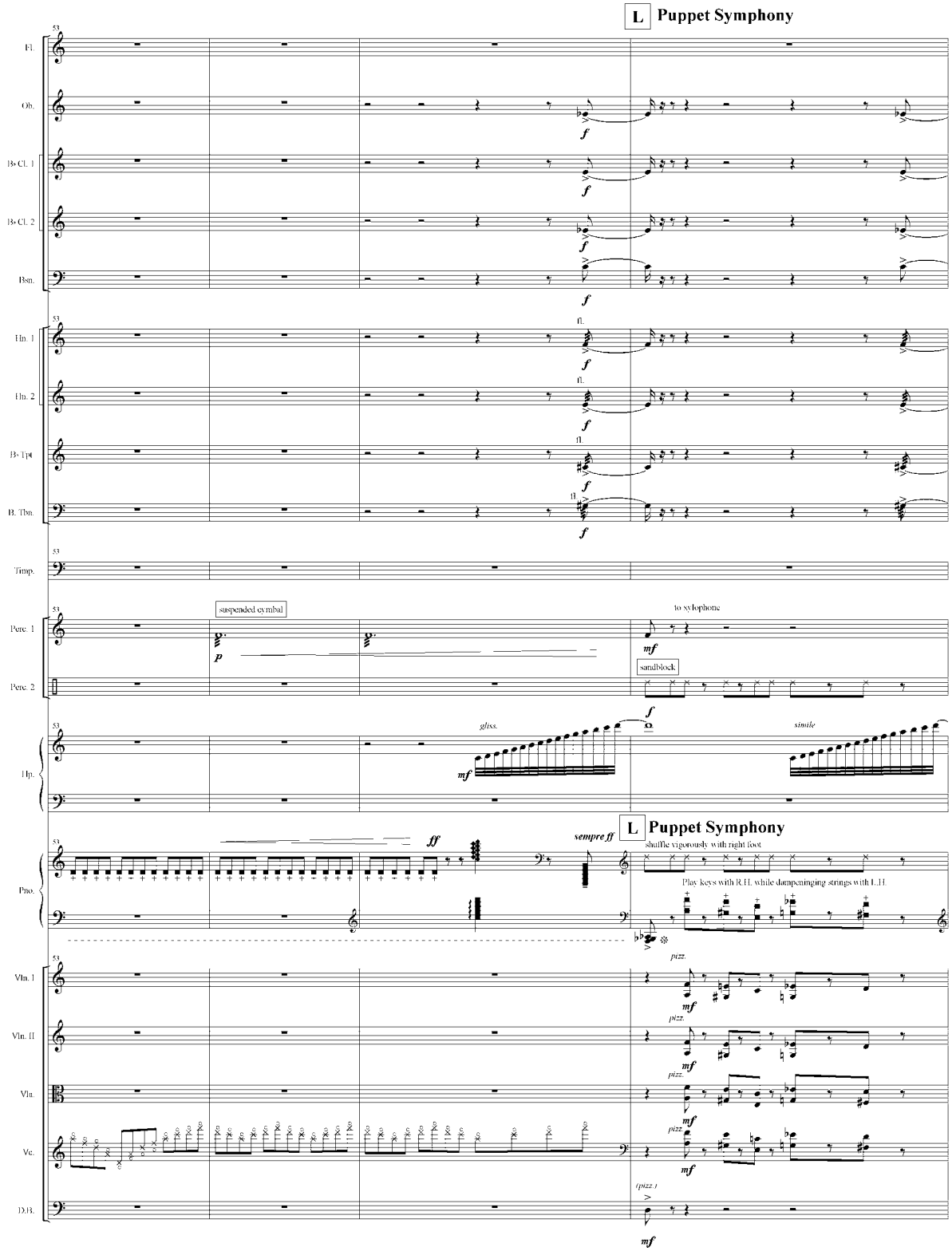

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
25
R.H.: gliss strings inside piano
p
L.H.: silently depress keys
ff
8va
8va

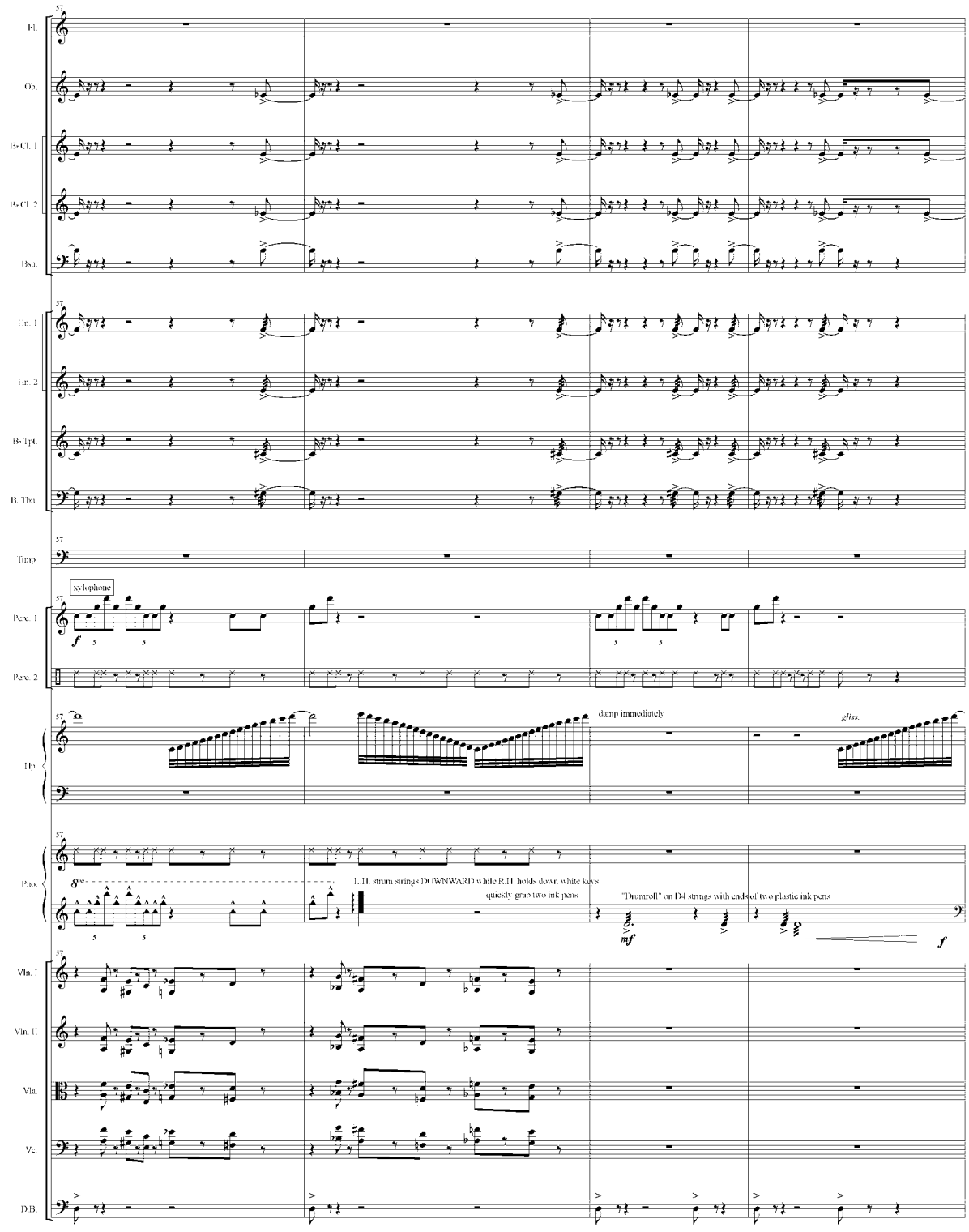

I Imitation
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
xylophone
f
mf
I Imitation
R.H.: gliss strings inside piano
L.H.: silently depress keys with hand or forearm

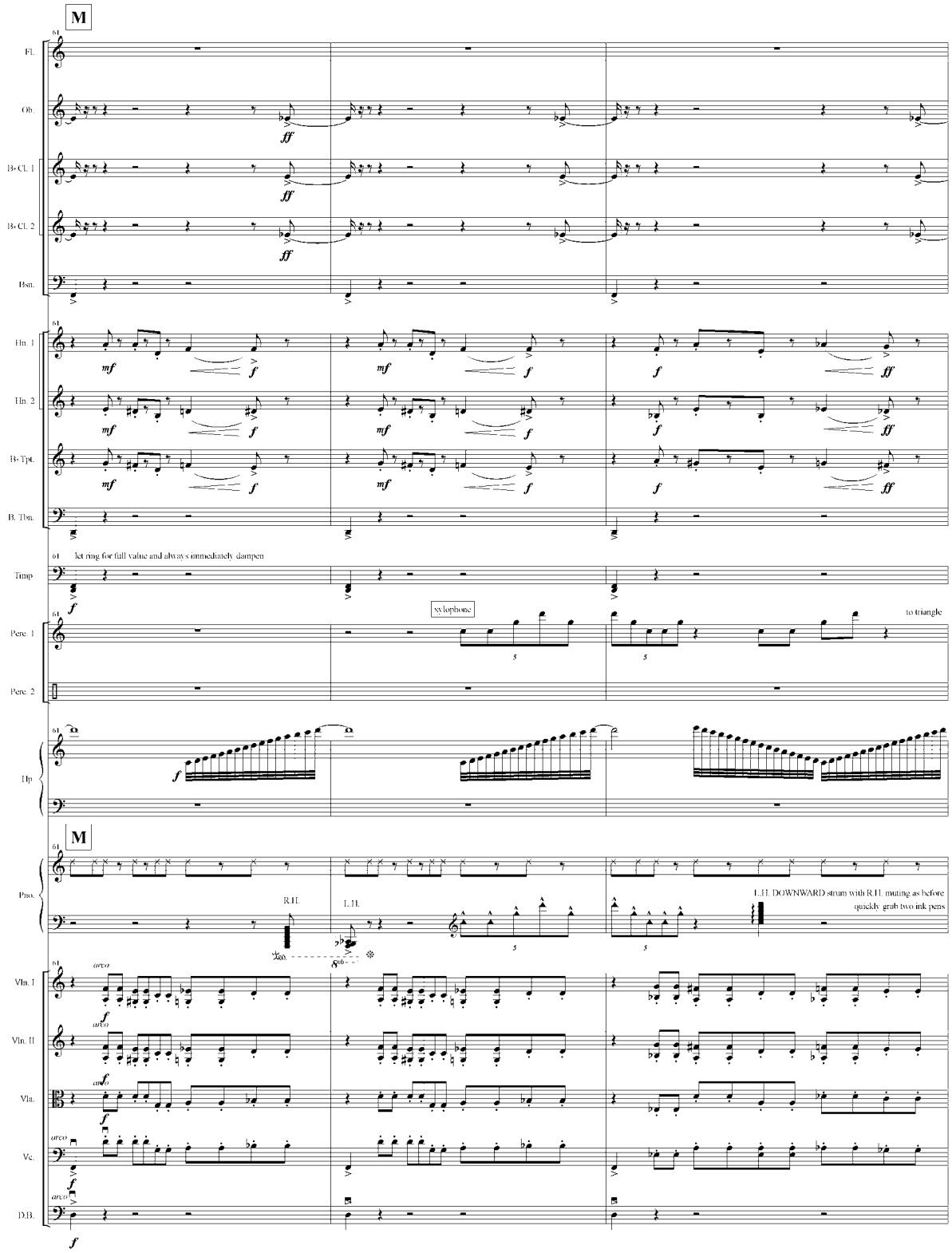

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
36
5
f
to tom-toms
mf
8va
mp
Run L.H. index finger up and down length of D4 string, randomly accentuating different harmonics

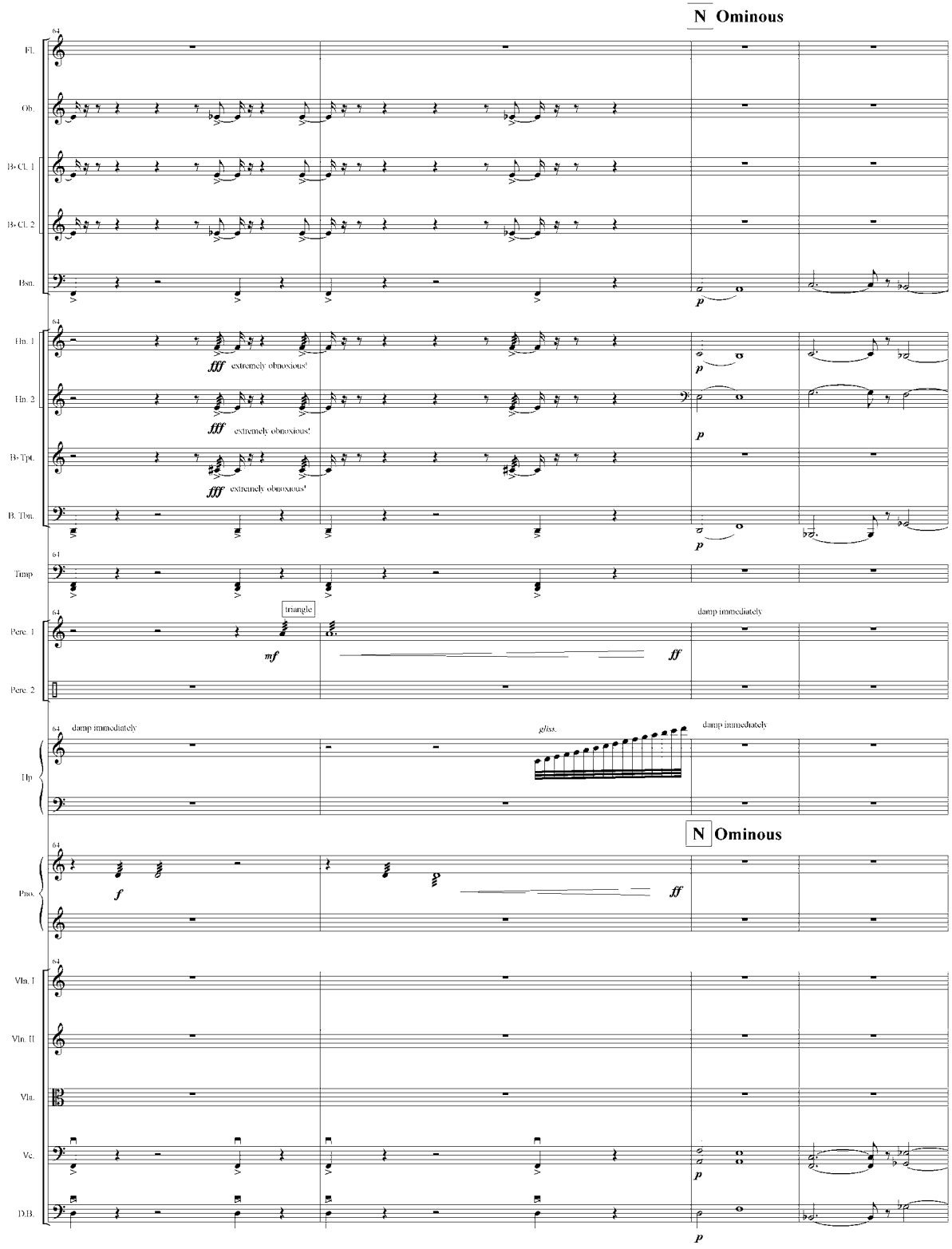

J Obnoxious!
Whispered
K
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
"Hish-er..."
open
tom-toms
sandblock
to woodblock
mp
shuffle available foot and rub both hands
"shuffle and rub"
pizz.

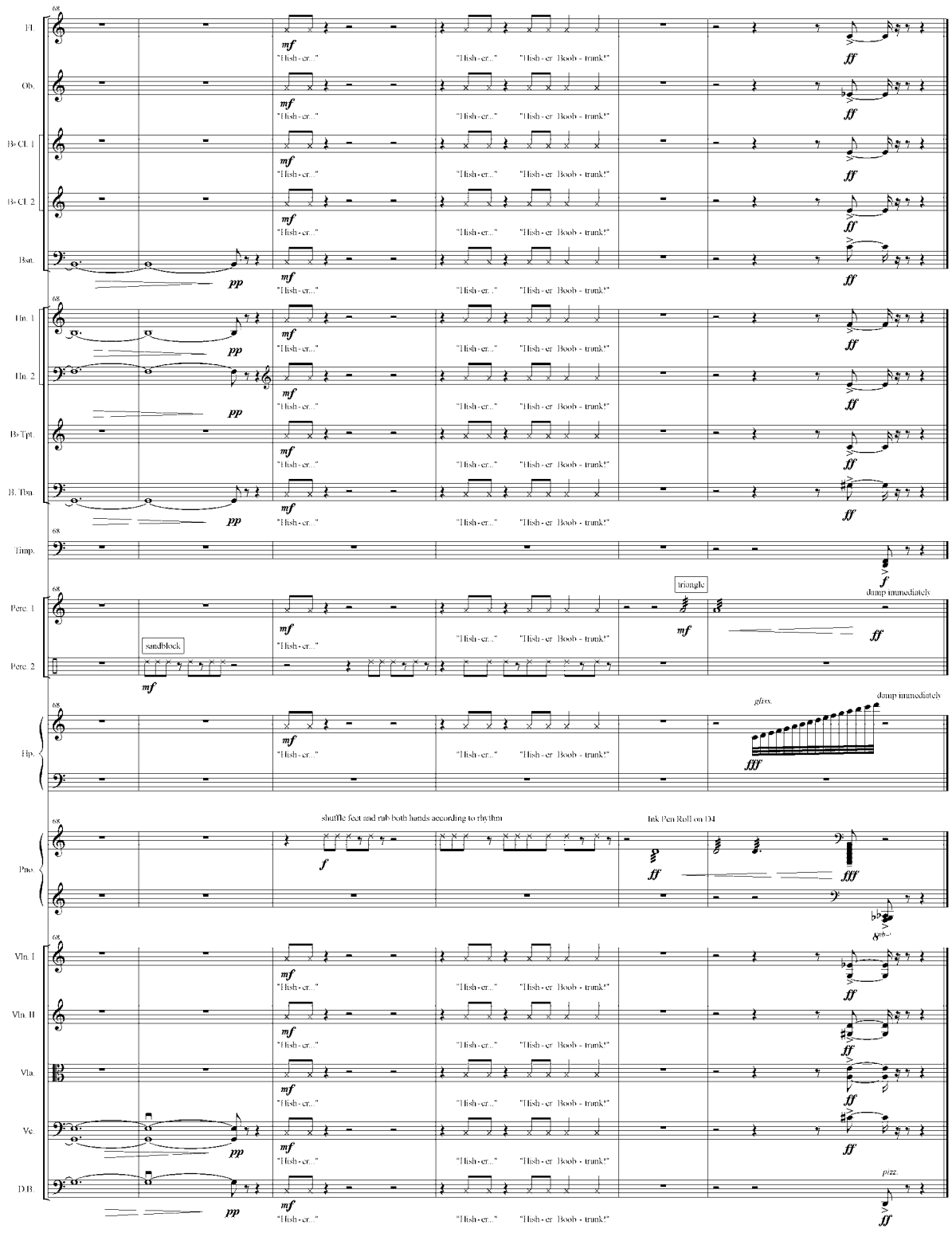

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
"Hish-er..."
woodblock
pp
to suspended cymbal
sus.blck
mf
col legno
mp gliss. sul D


L Puppet Symphony
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
suspended cymbal
to xylophone
sandblock
gliss.
simile
sempre ff
shuffle vigorously with right foot
Play keys with R.H. while dampeninging strings with L.H.
pizz.
(pizz.)

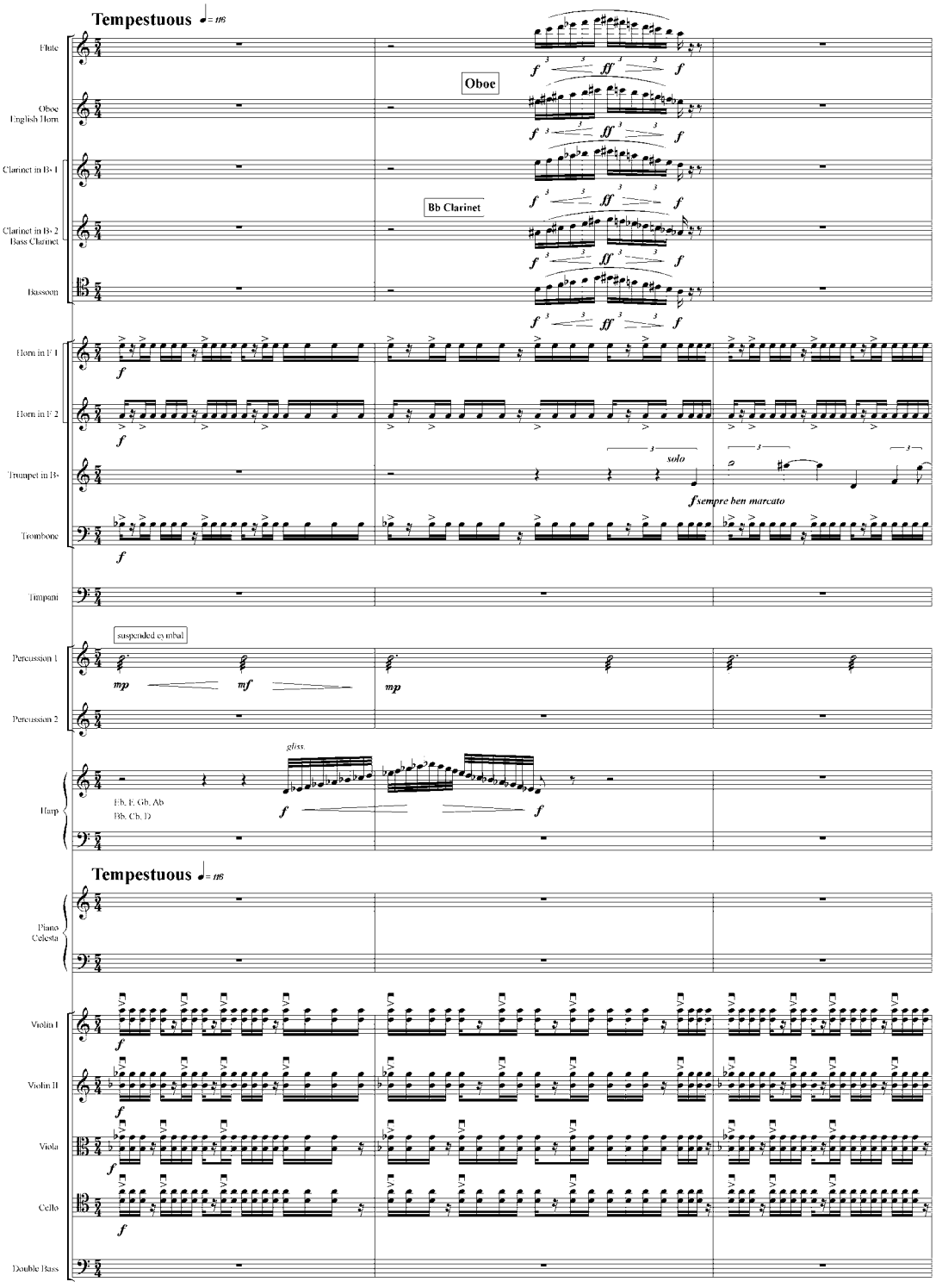

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp
xylophone
Perc. 1
Perc. 2
Hp
damp immediately
gliss.
Pno.
8va
L.H. strum strings DOWNWARD while R.H. holds down white keys
quickly grab two ink pens
"Drumroll" on D4 strings with ends of two plastic ink pens
mf
f
Vln. I
Vln. II
Vla.
Vc.
D.B.

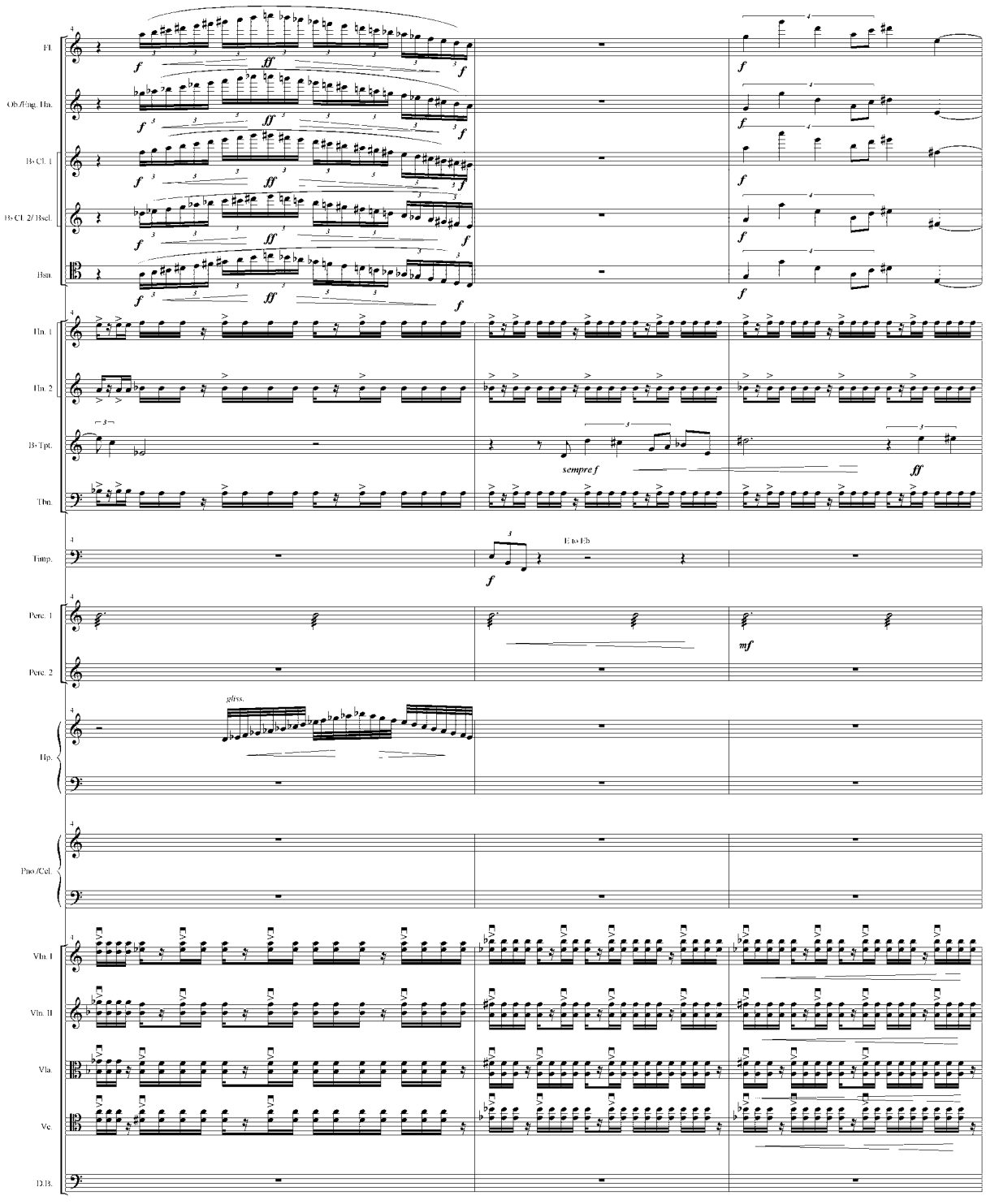

M
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
let ring for full value and always immediately dampen
Timp
xylophone
to triangle
Perc. 1
Perc. 2
Hp
M
Pno.
R.H.
L.H.
L.H. DOWNWARD strum with R.H. muting as before
quickly grab two ink pens
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

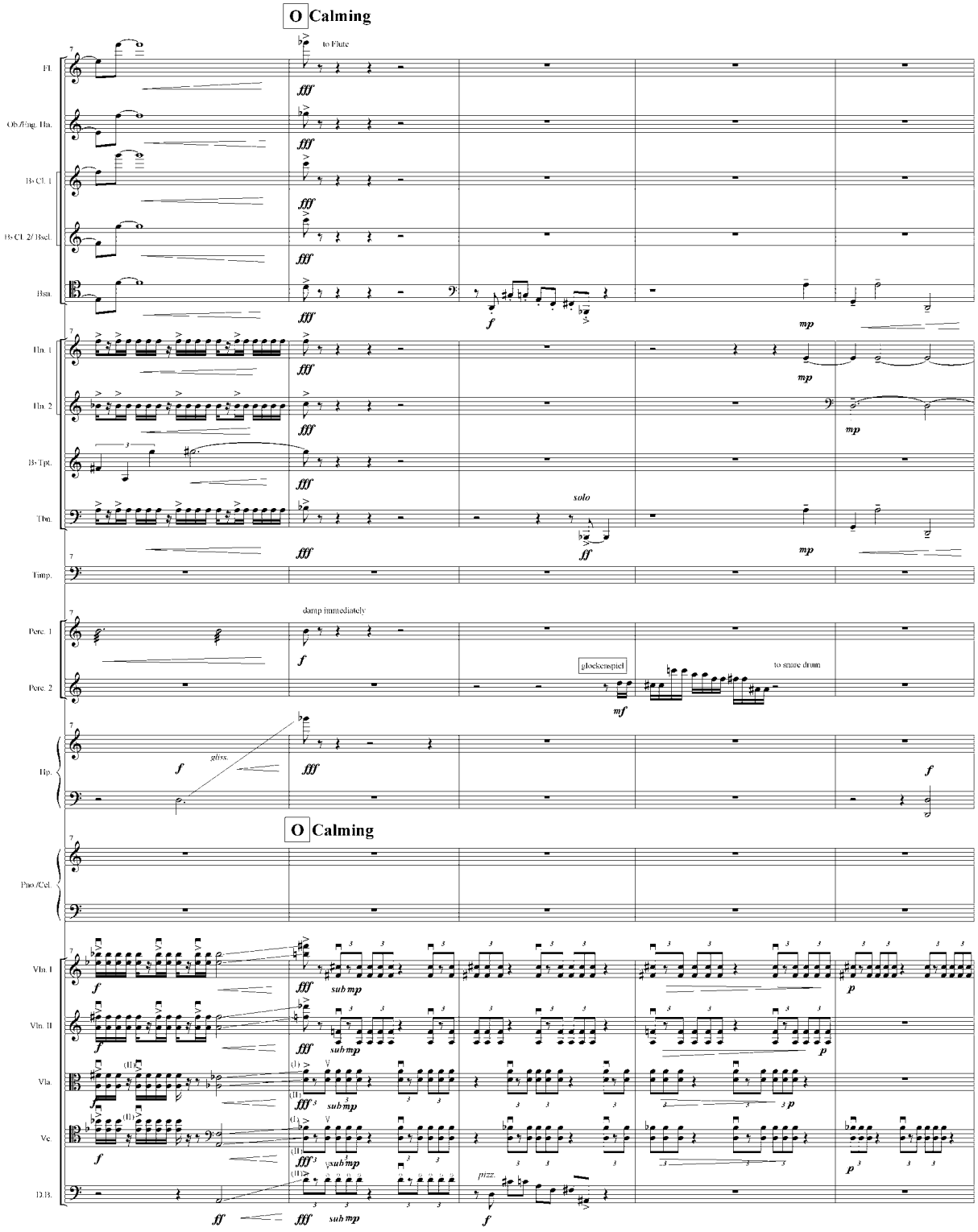

N Ominous
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp
Perc. 1
Perc. 2
Hp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
fff extremely obnoxious!
triangle
mf
damp immediately
ff
gliss.
f
p

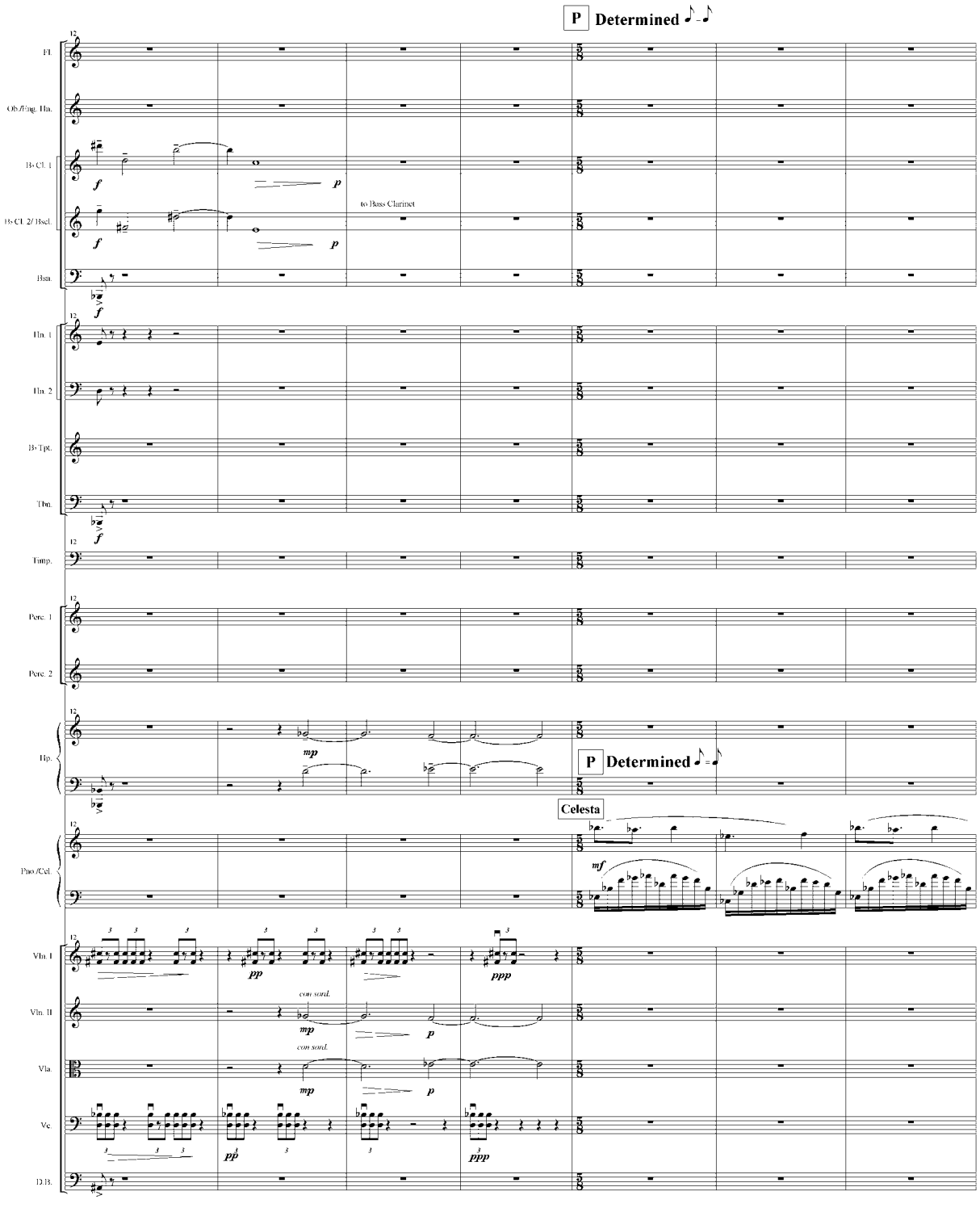

Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
68
mf
"Hish - er..."
"Hish - er Boob - trunk!"
ff
pp
f
fff
sandblock
triangle
dump immediately
gliss.
shuffle feat and rub both hands according to rhythm
Ink Pen Roll on D4
pizz.

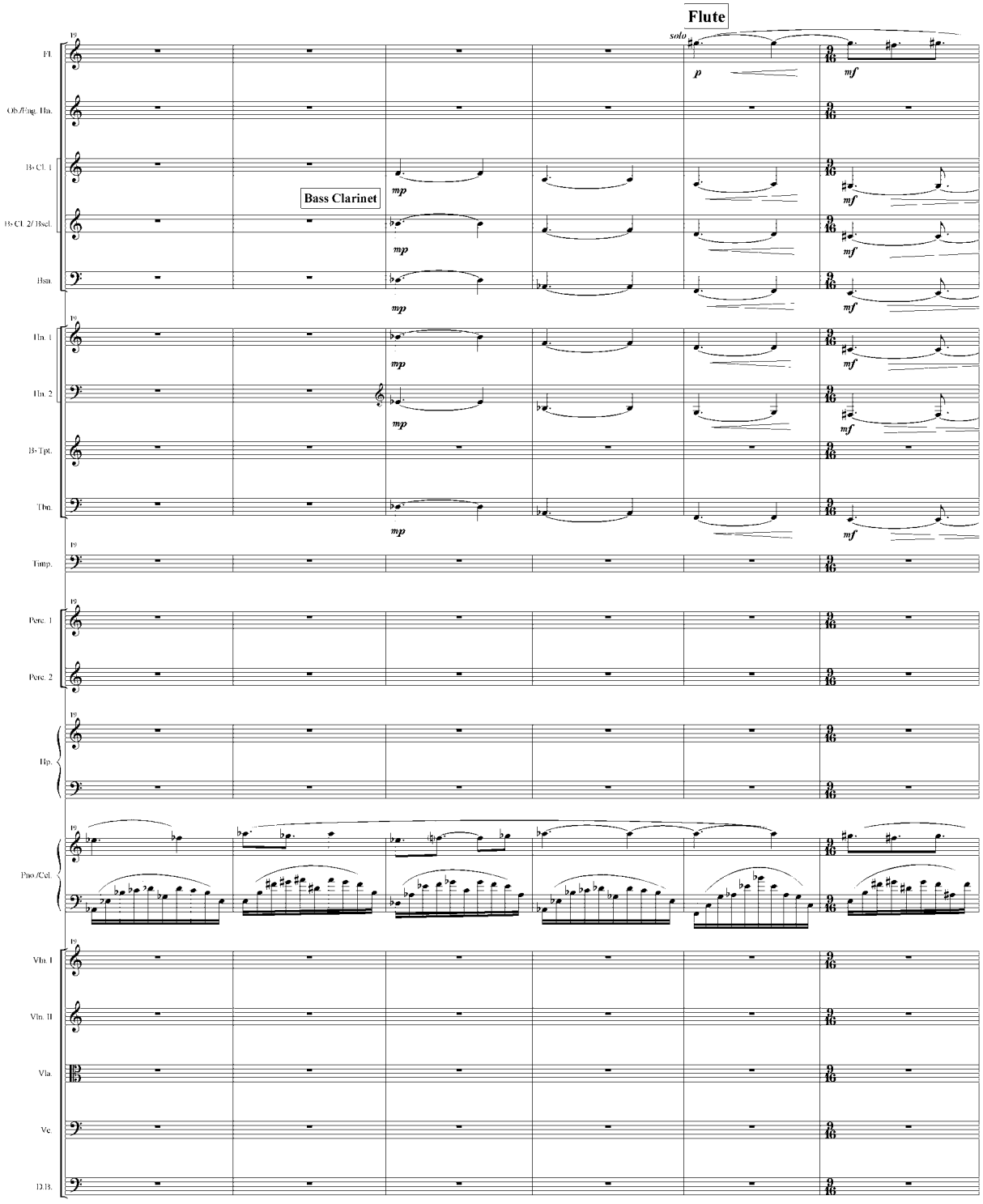
III. Trolly

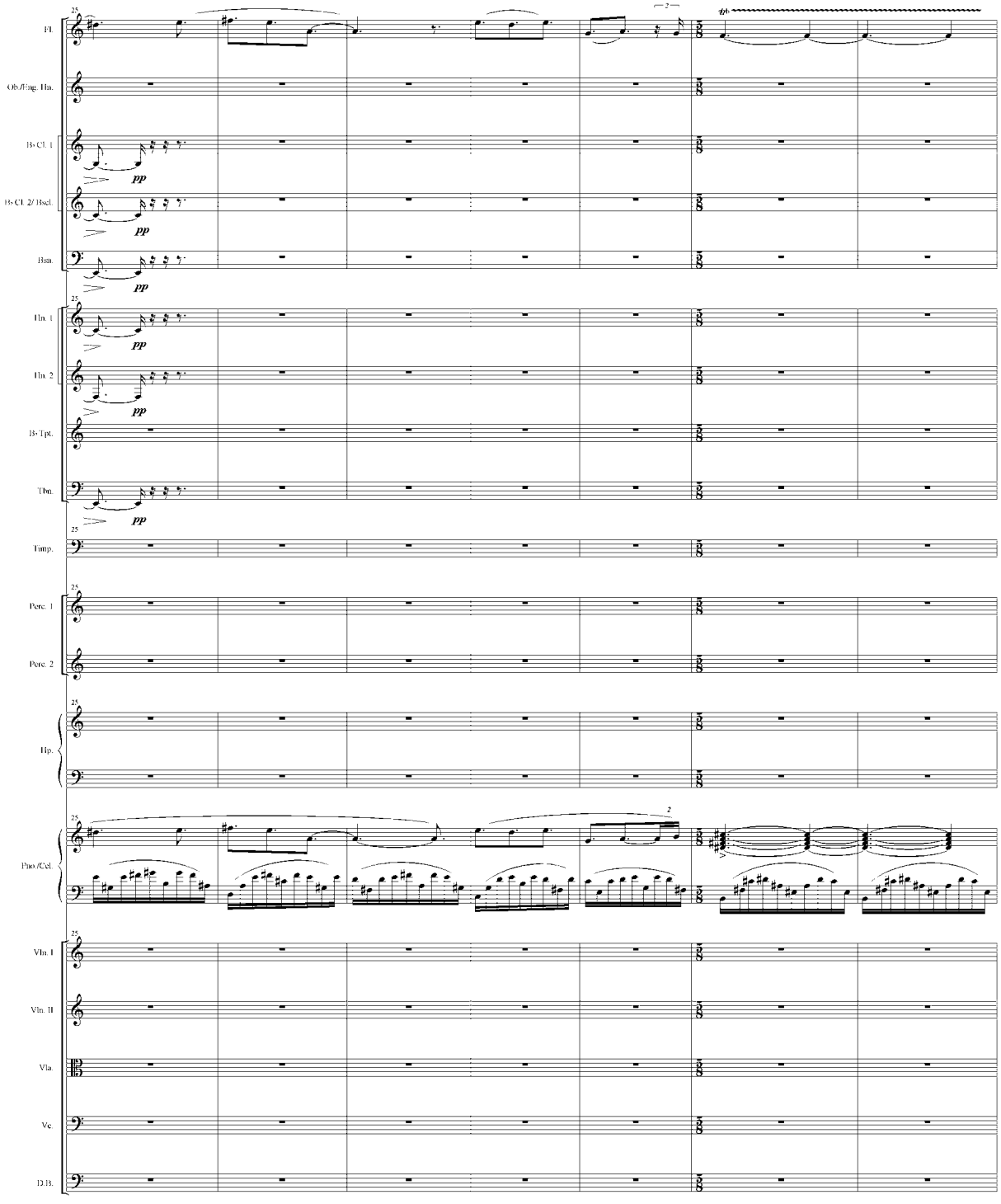

Tempestuous
Flute
Oboe
Oboe
English Horn
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon
Bb Clarinet
Horn in F 1
Horn in F 2
Trumpet in B♭
solo
sempre ben marcato
Trombone
Timpani
suspended cymbal
Percussion 1
Percussion 2
gliss.
Harp
Eb, F, Gb, Ab
Bb, C, D
Tempestuous
Piano
Celesta
Violin I
Violin II
Viola
Cello
Double Bass

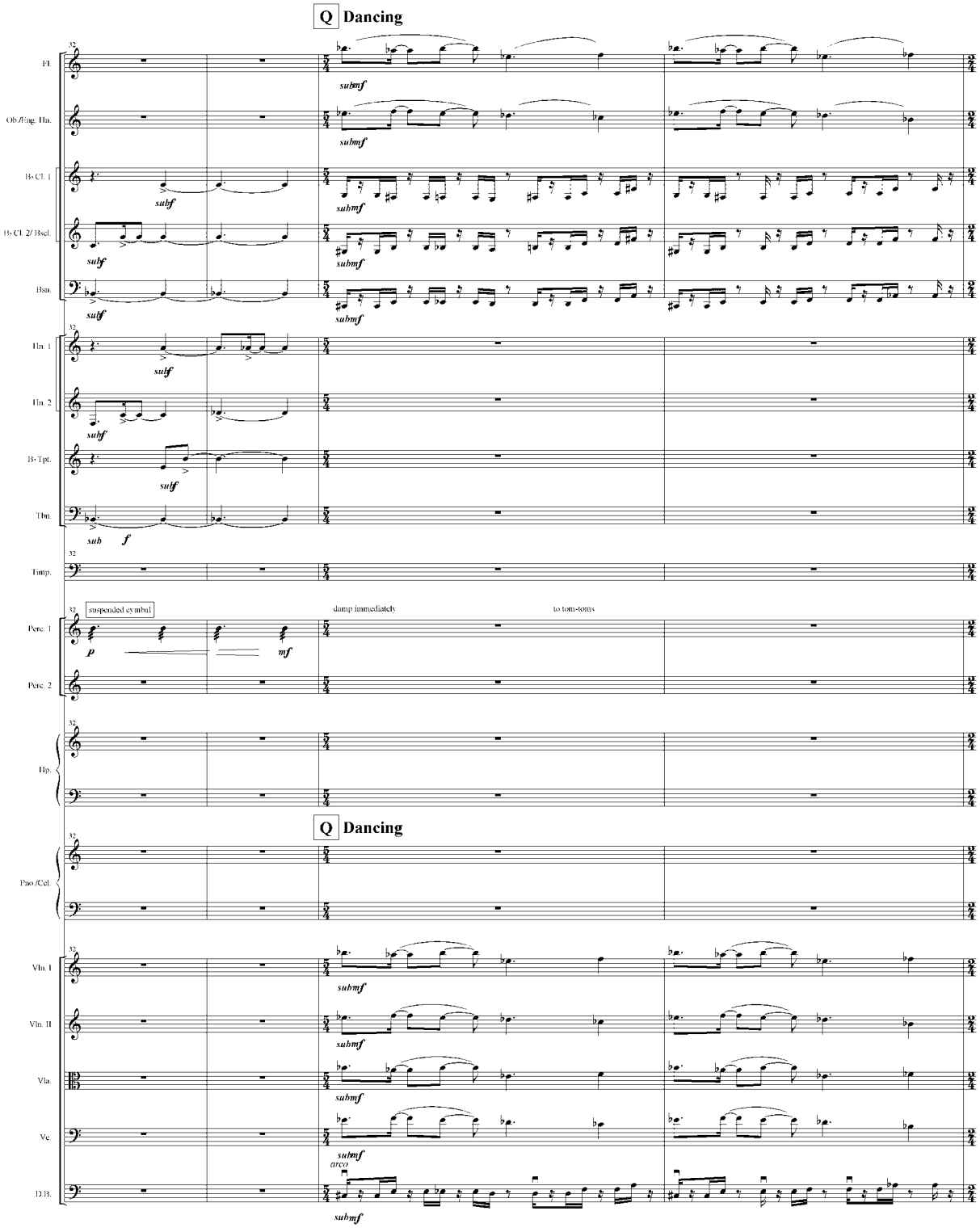

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
sempre f
E to Eb
mf
gliss.

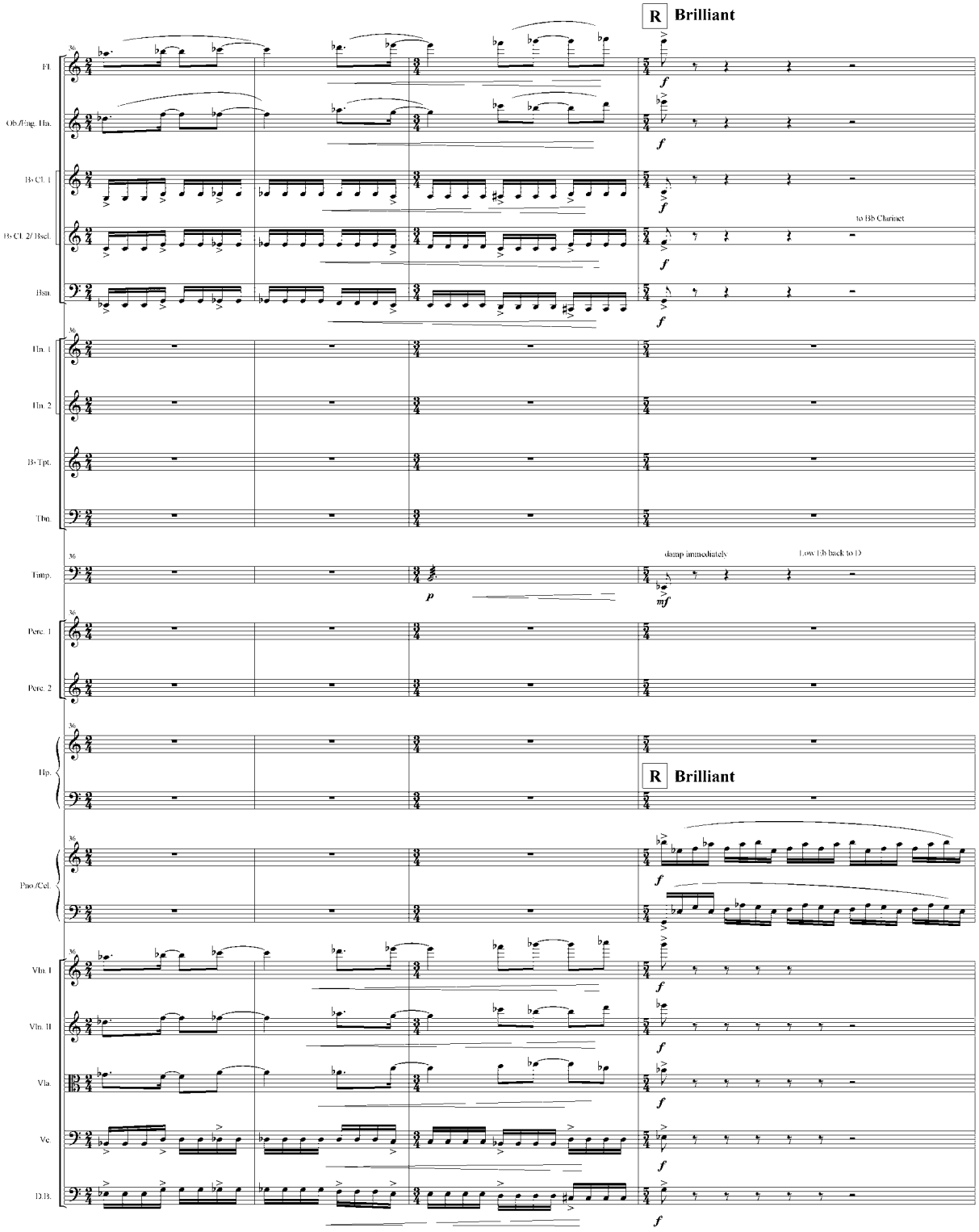

O Calming
to Flute
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
damp immediately
Perc. 1
Perc. 2
glockenspiel
to snare drum
Hp.
glissando
O Calming
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
solo
pizz.

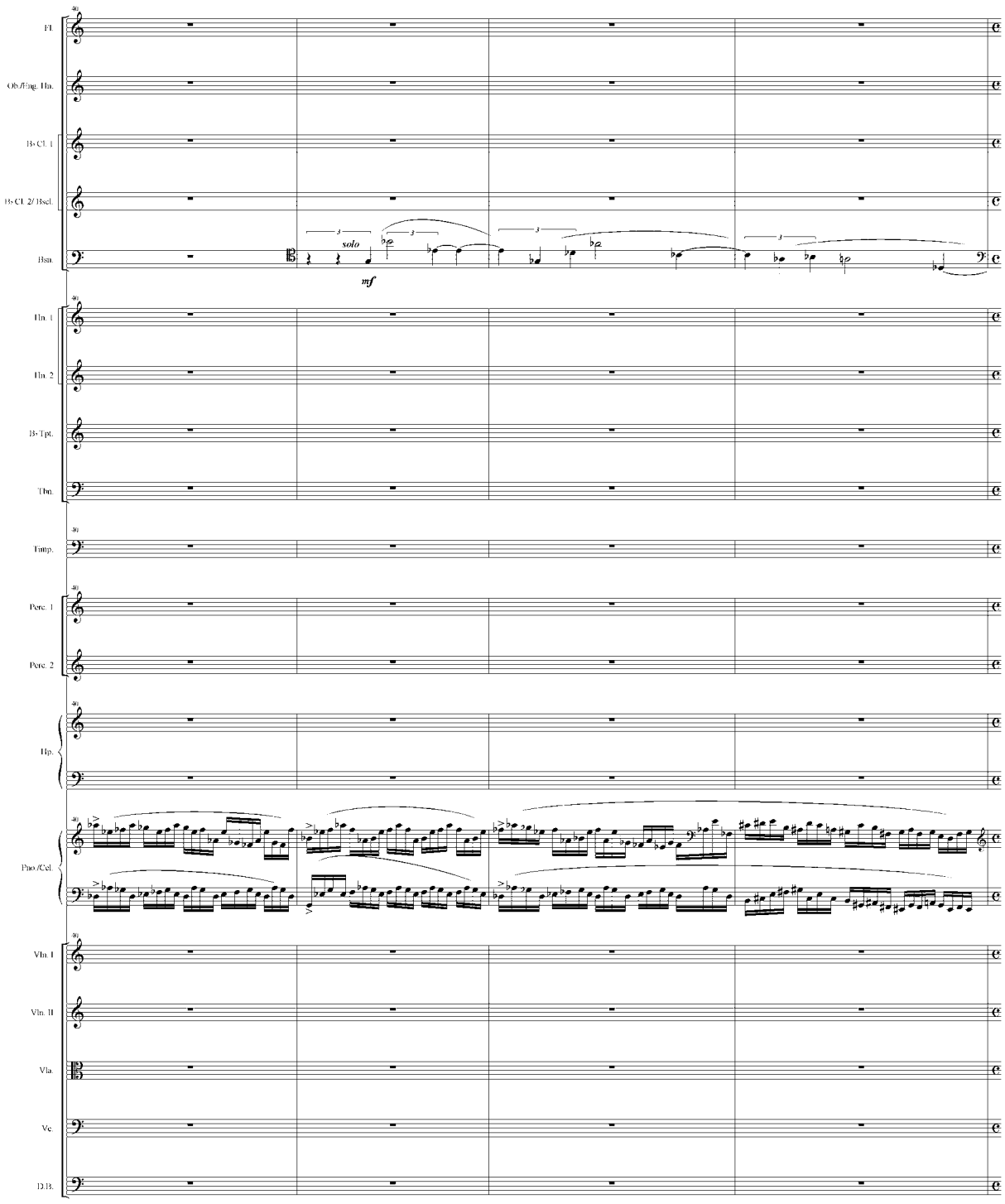

P Determined
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
to Bass Clarinet
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
P Determined
Celesta
Pno./Cel.
Vln. I
Vln. II
con sord.
Vla.
Vc.
D.B.

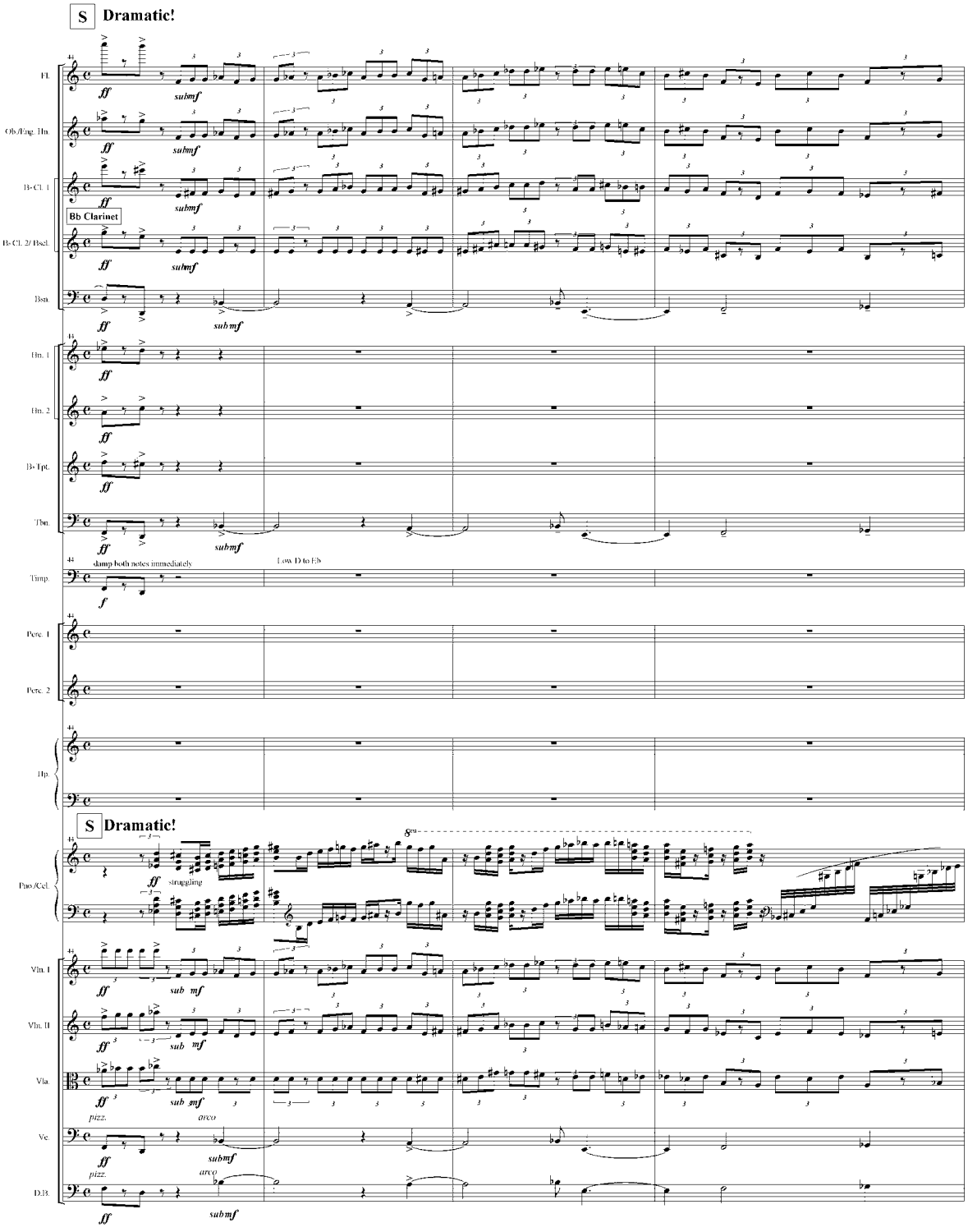

Flute
solo
p
mf
Bass Clarinet
mp
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

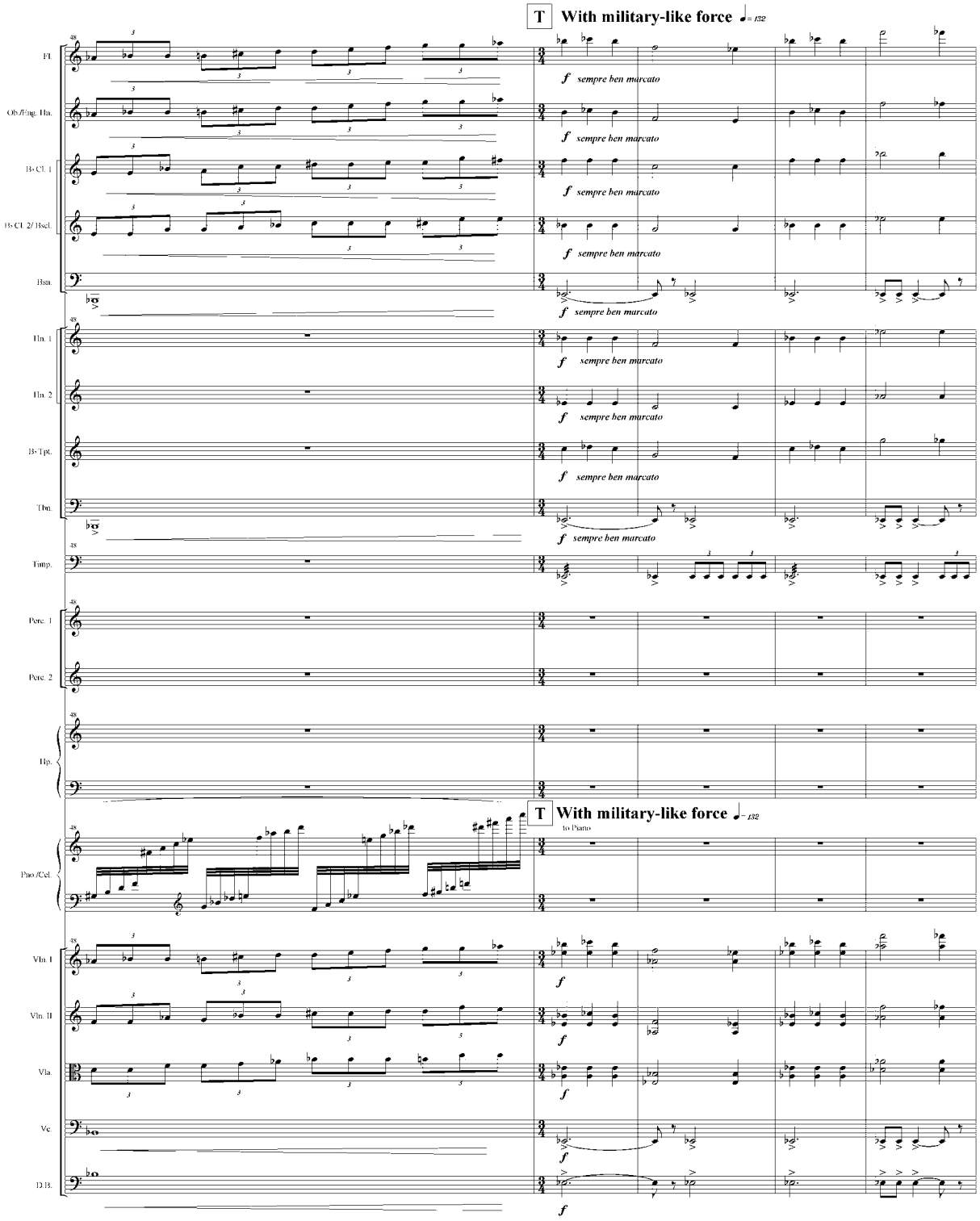

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
25

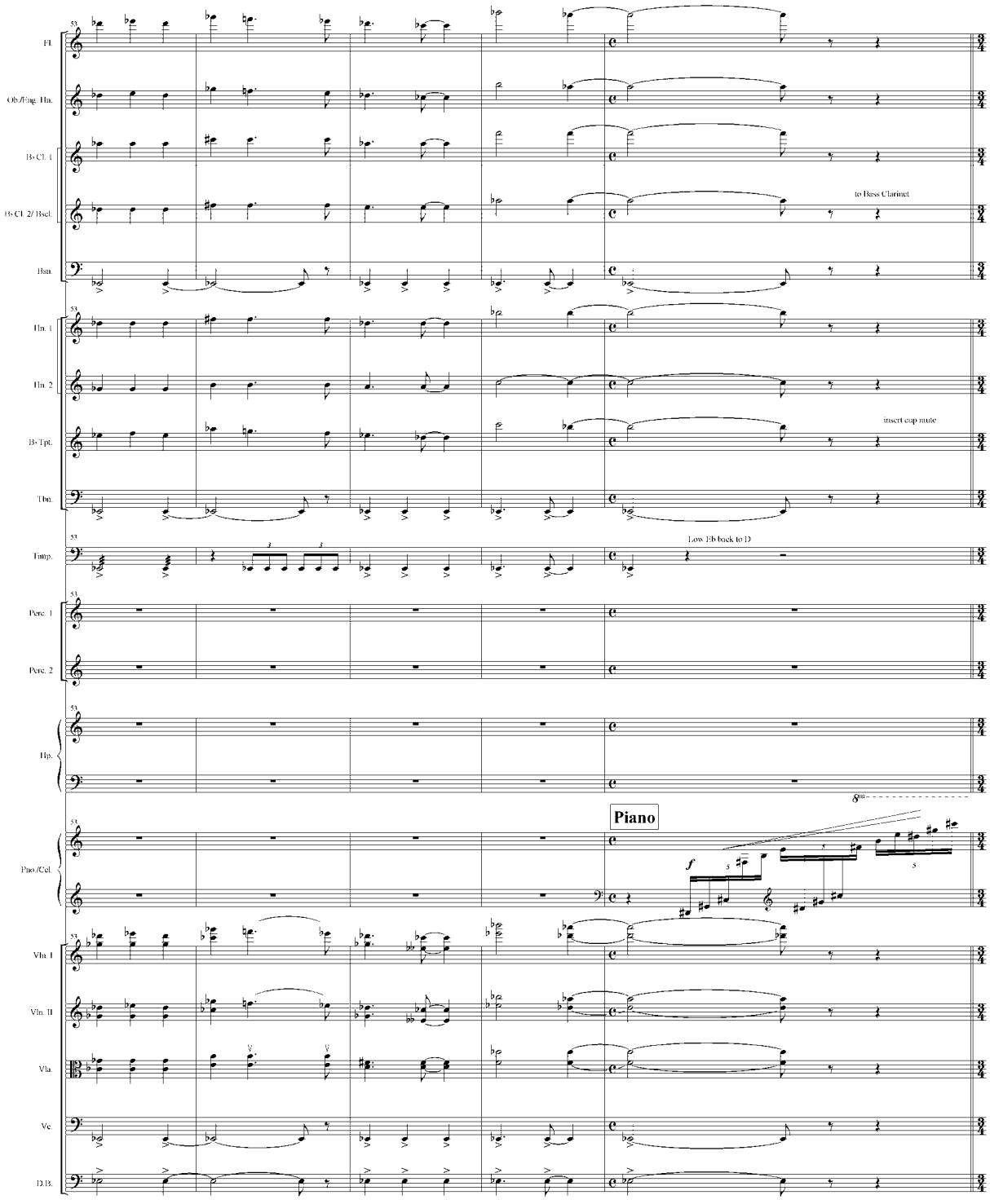

Q Dancing
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
suspended cymbal
damp immediately
to tom-toms
Perc. 1
Perc. 2
Hp.
Q Dancing
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

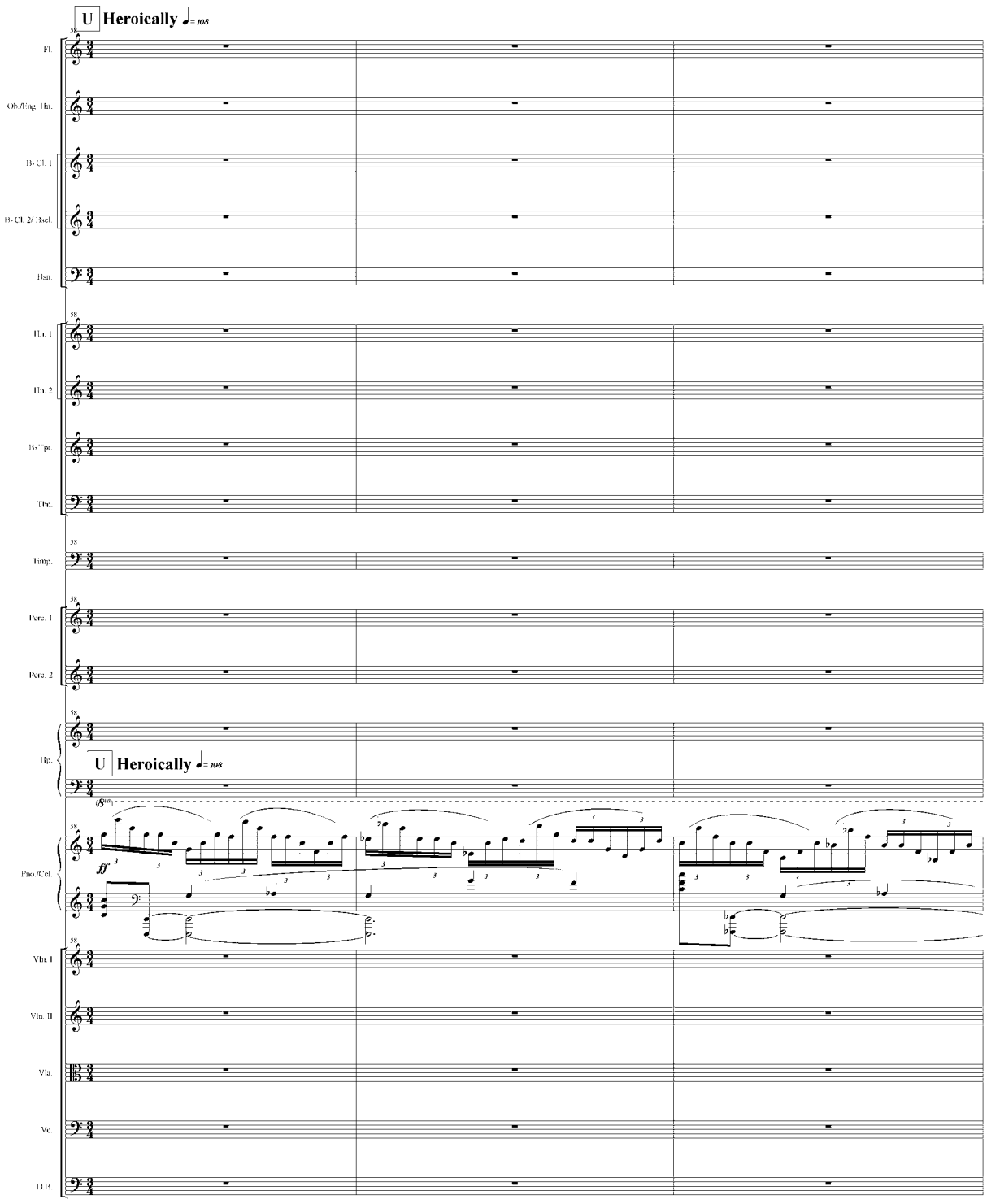

R Brilliant
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
to Bb Clarinet
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
damp immediately
Low Eb back to D
Timp.
Perc. 1
Perc. 2
Hp.
R Brilliant
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

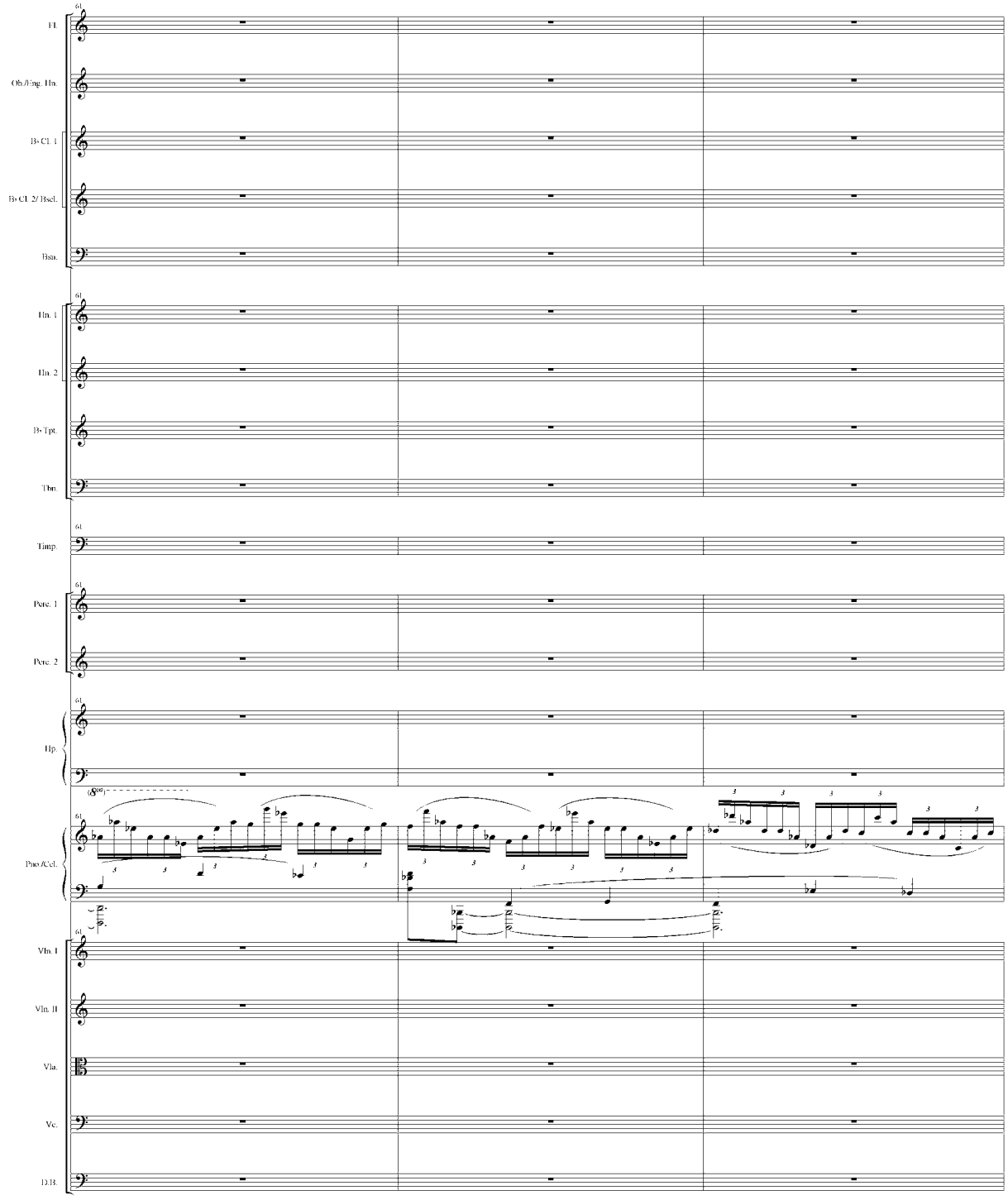

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
solo
mf
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

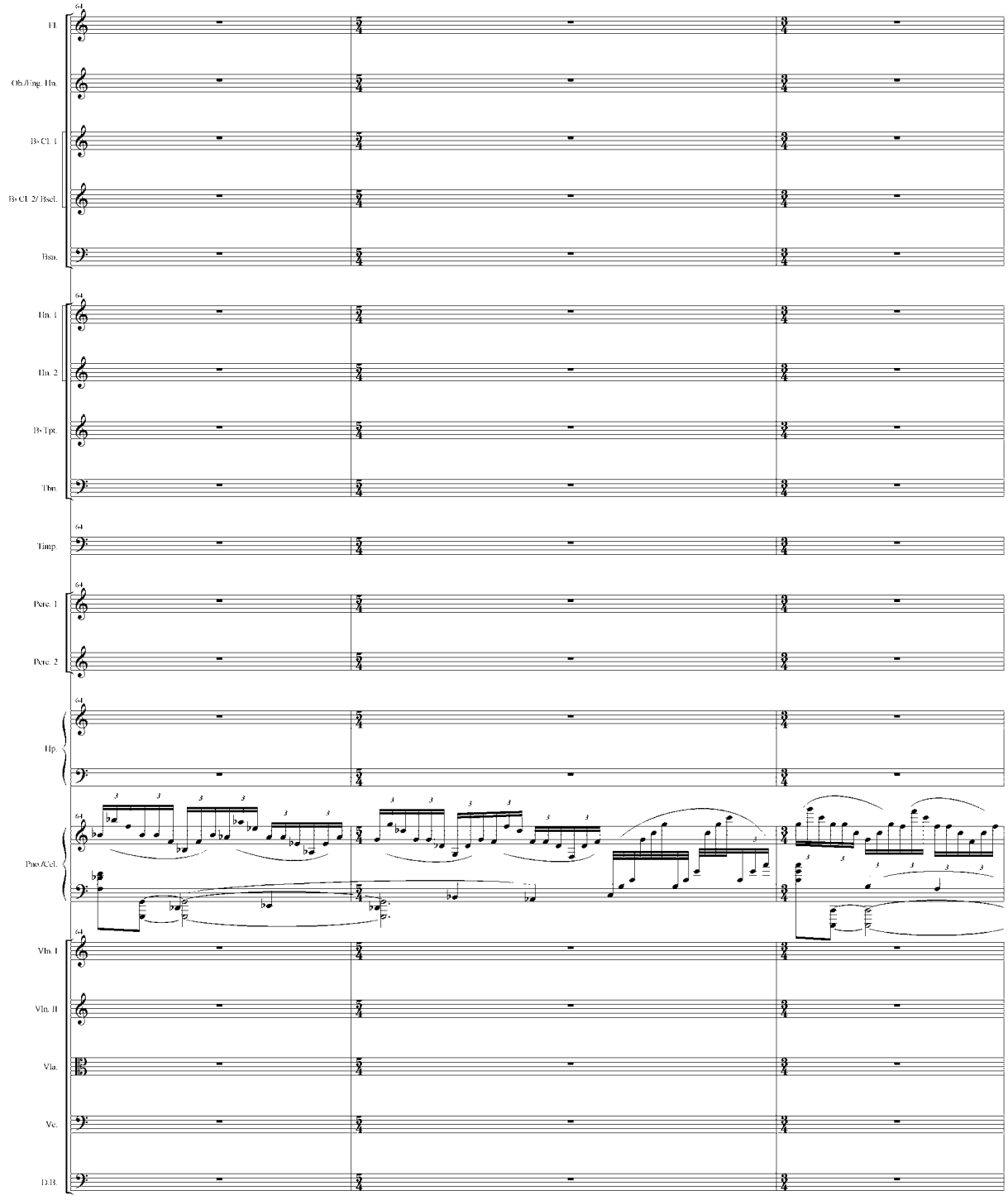

S Dramatic!
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
Bb Clarinet
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
damp both notes immediately
Low D to Eb
Timp.
Perc. 1
Perc. 2
Hp.
S Dramatic!
struggling
Pno./Cel.
Vln. I
Vln. II
Vla.
pizz.
arco
Vc.
D.B.

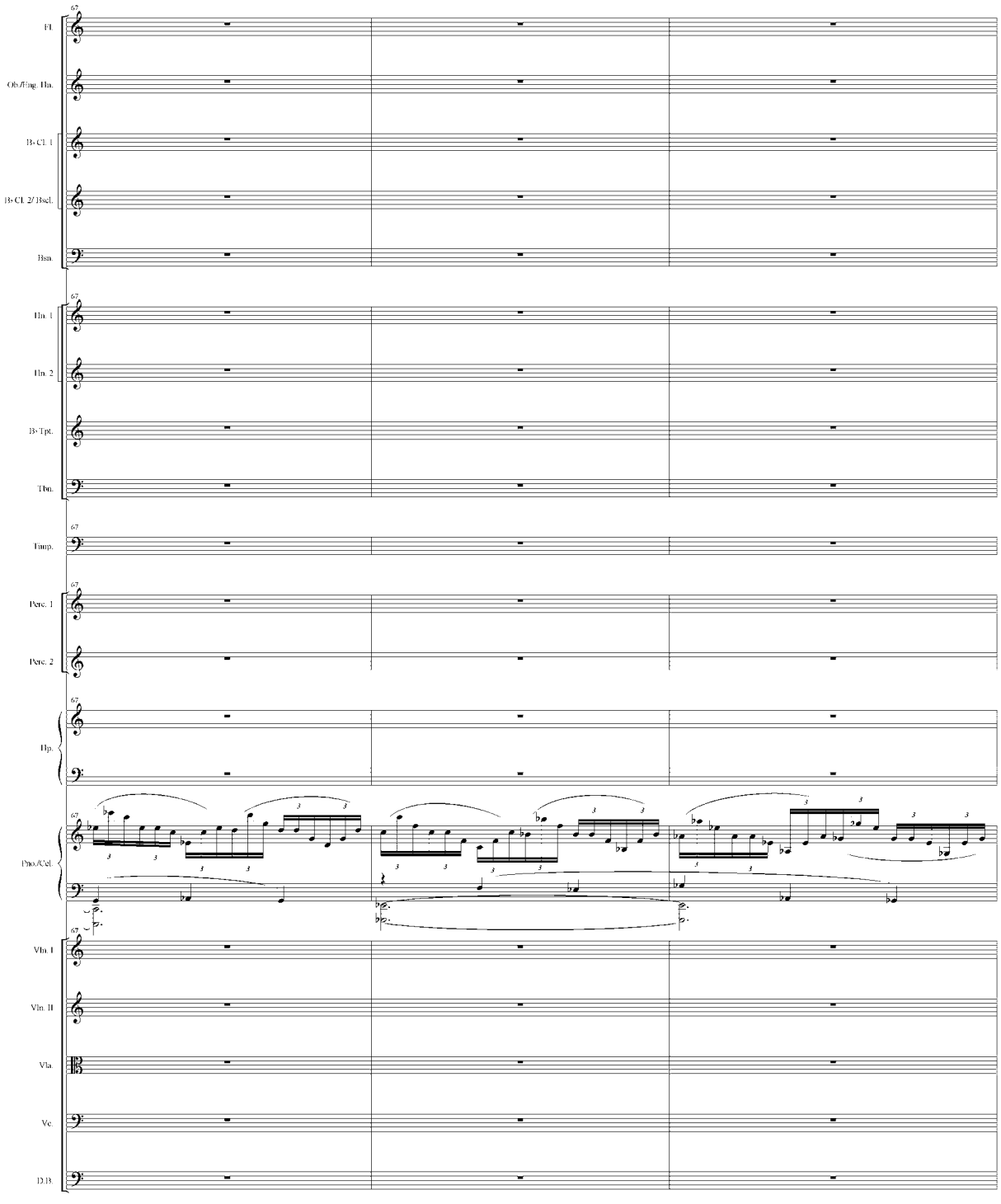

T With military-like force ♩= 132
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
T With military-like force ♩= 132
to Piano
Vln. I
Vln. II
Vla.
Vc.
D.B.
f sempre ben marcato

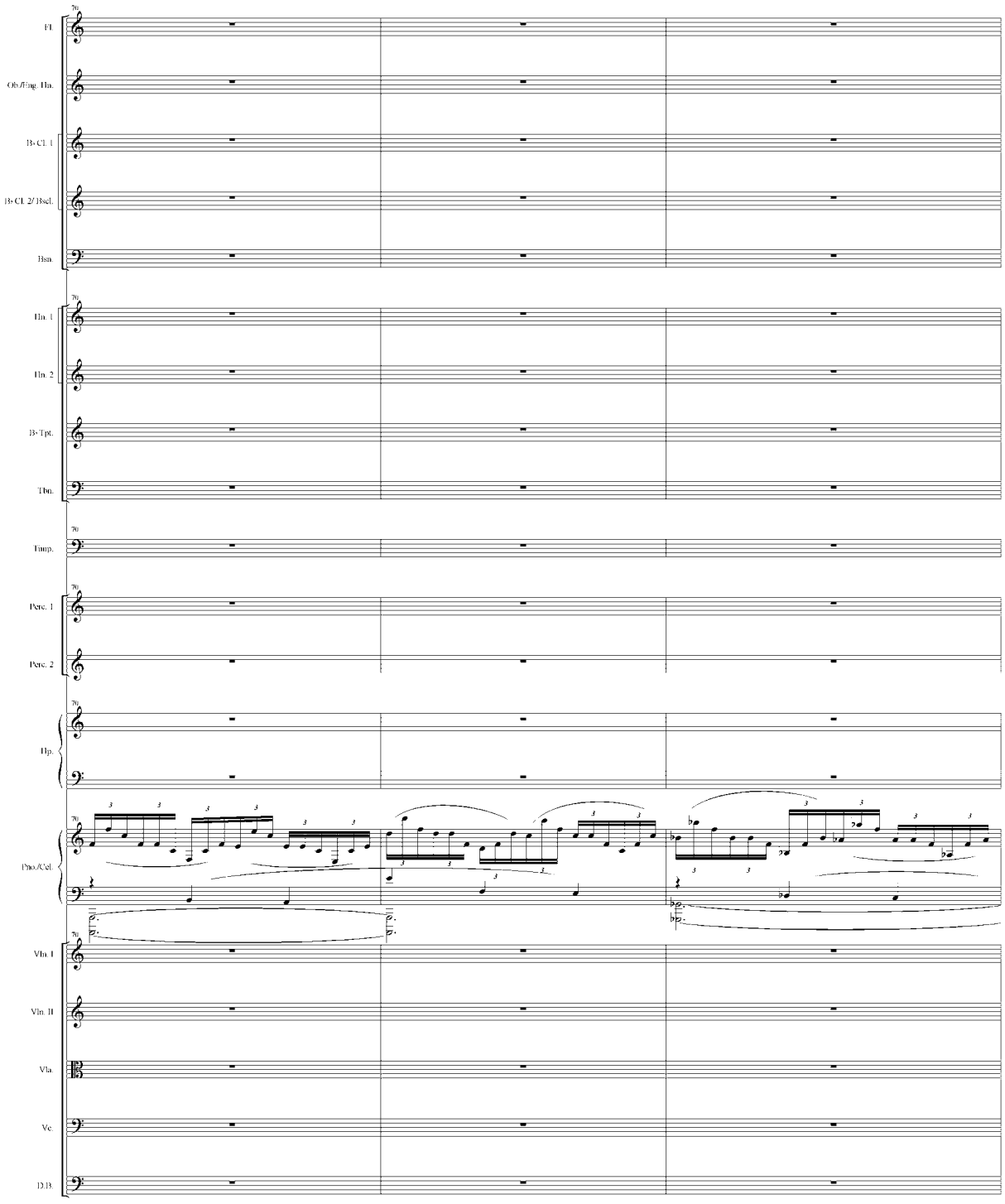

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
to Bass Clarinet
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
insert cup mute
Tbn.
Timp.
Low Eb back to D
Perc. 1
Perc. 2
Hp.
Piano
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

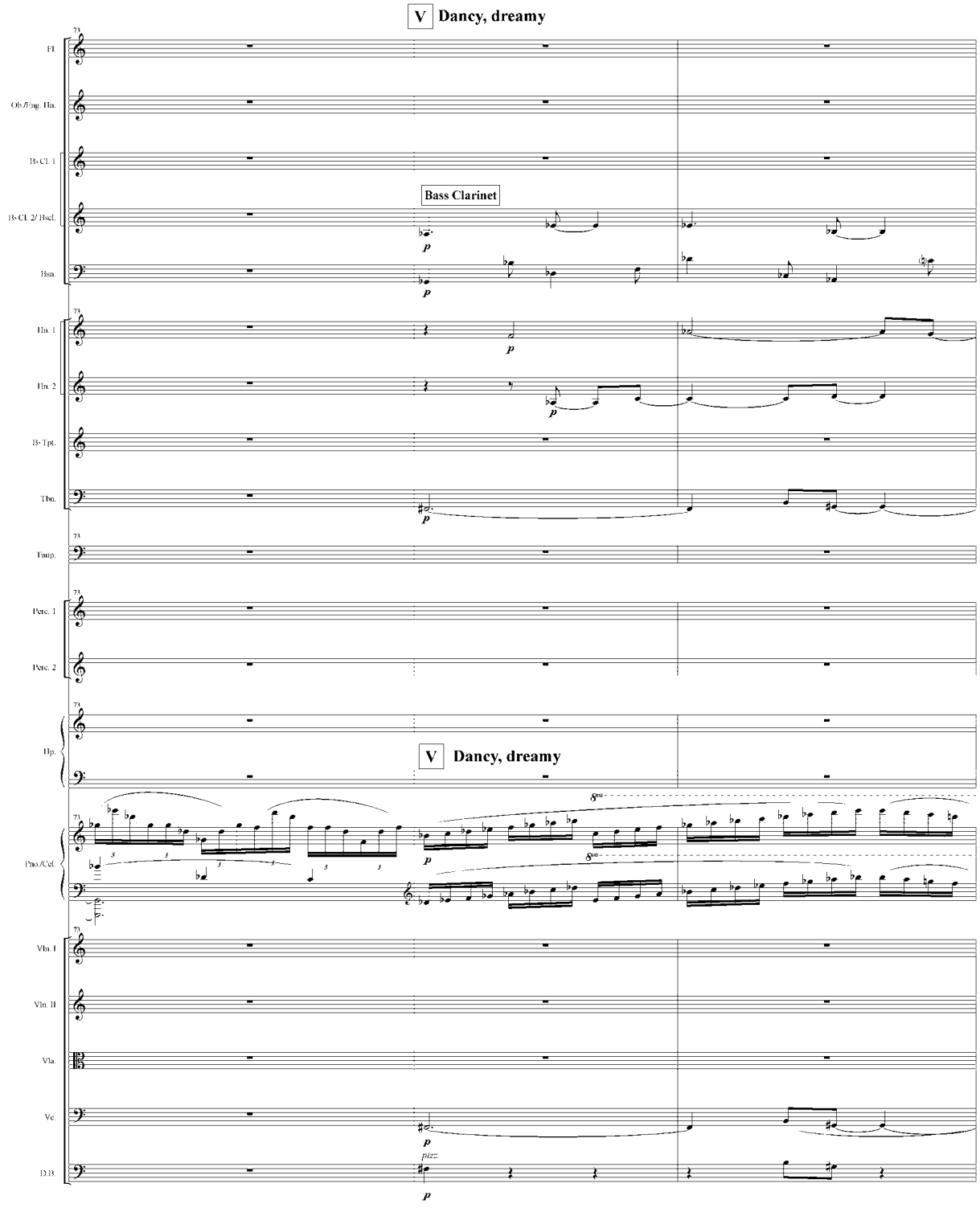

U Heroically ♩= 108
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
U Heroically ♩= 108
(8va)
Pno./Cel.
ff
Vln. I
Vln. II
Vla.
Vc.
D.B.

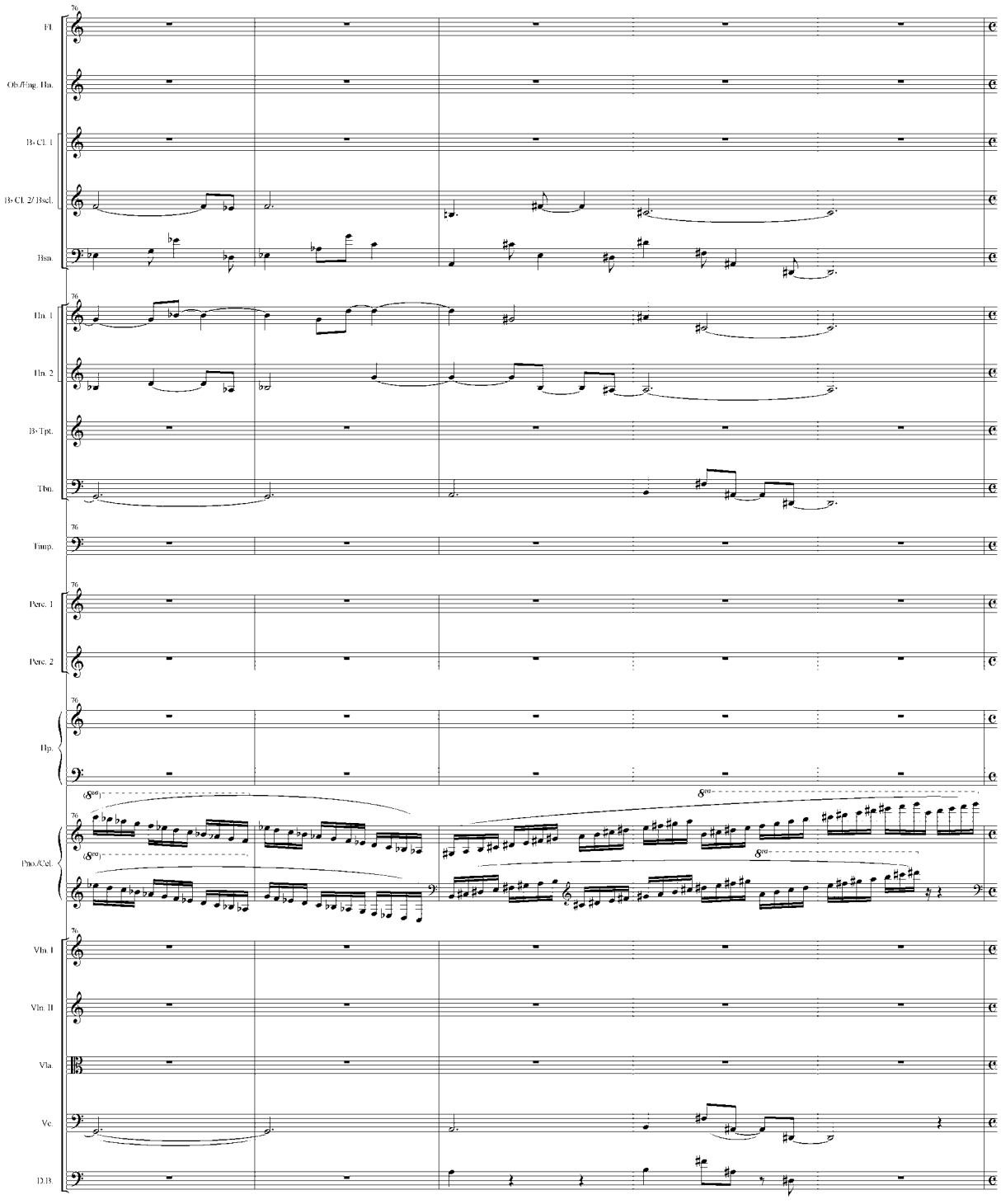

61
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
(8va)
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

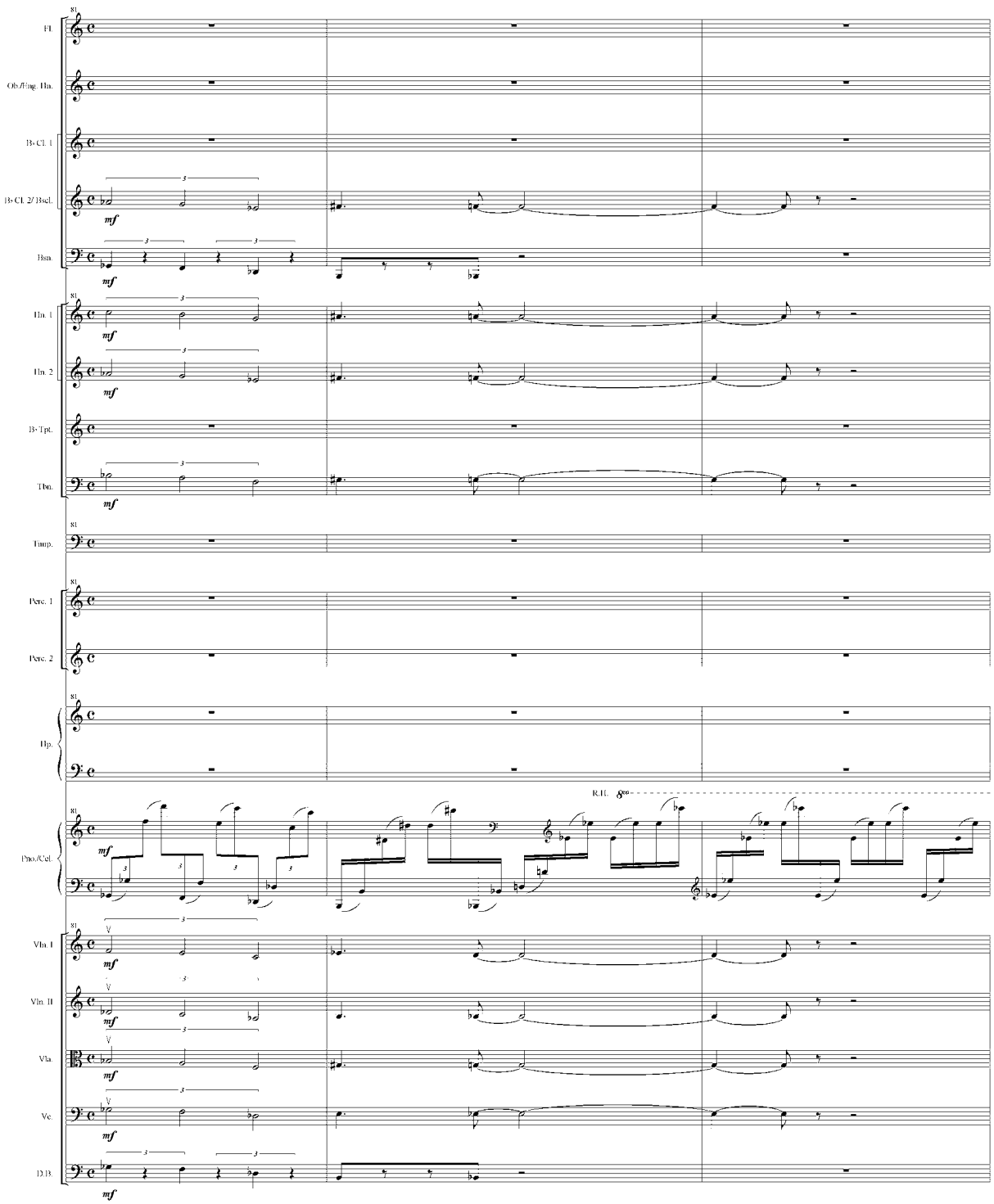

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

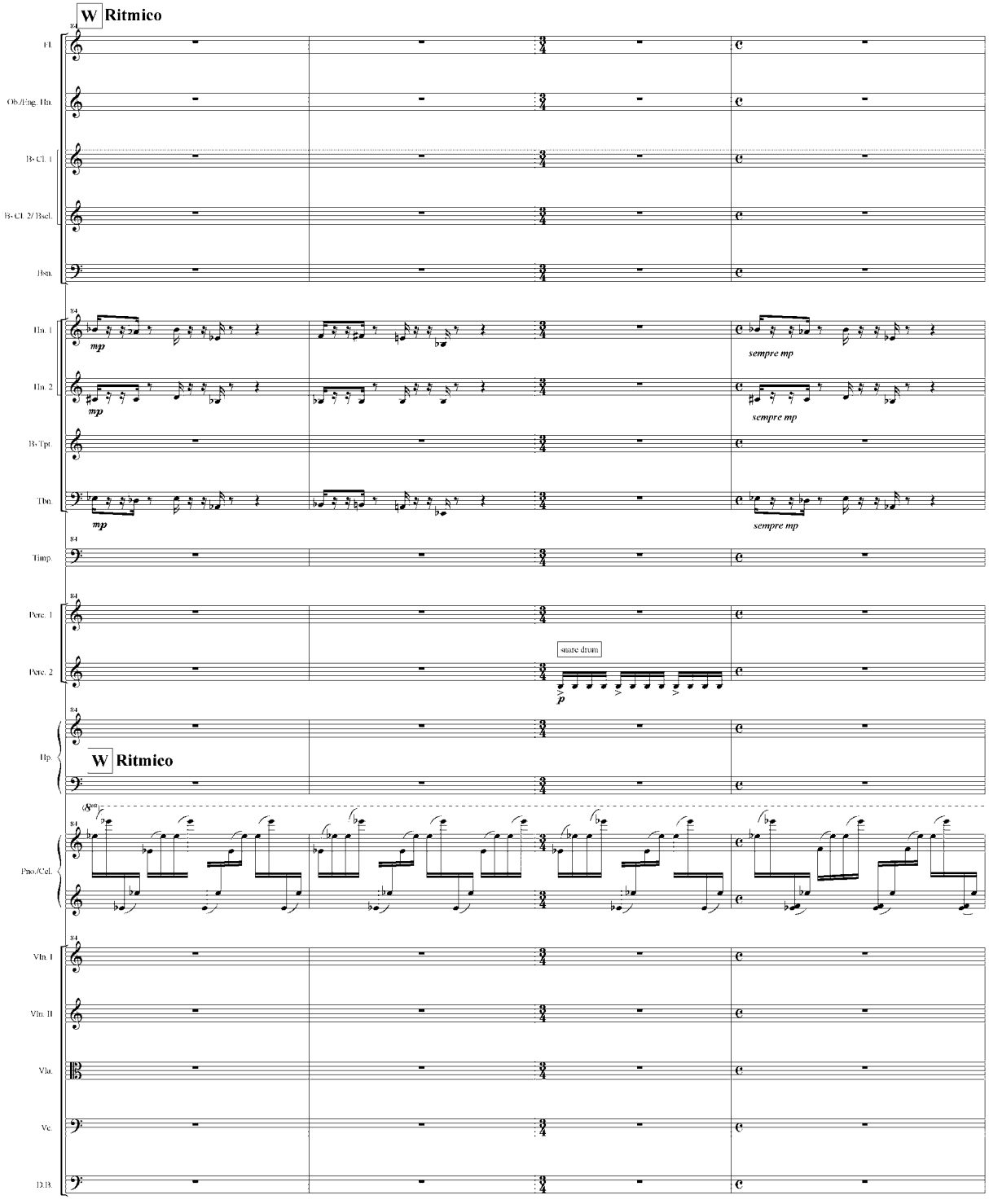

67
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

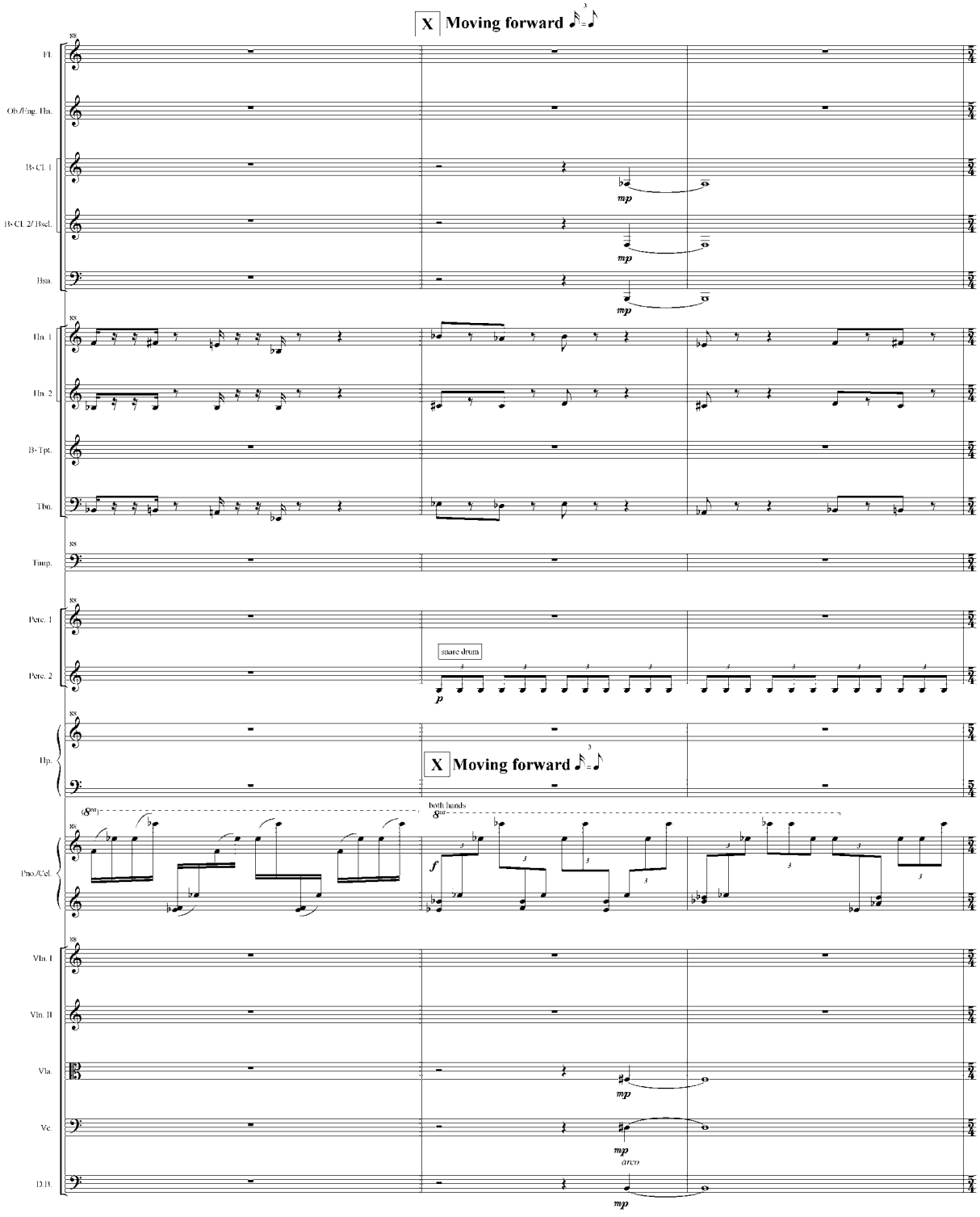

70
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

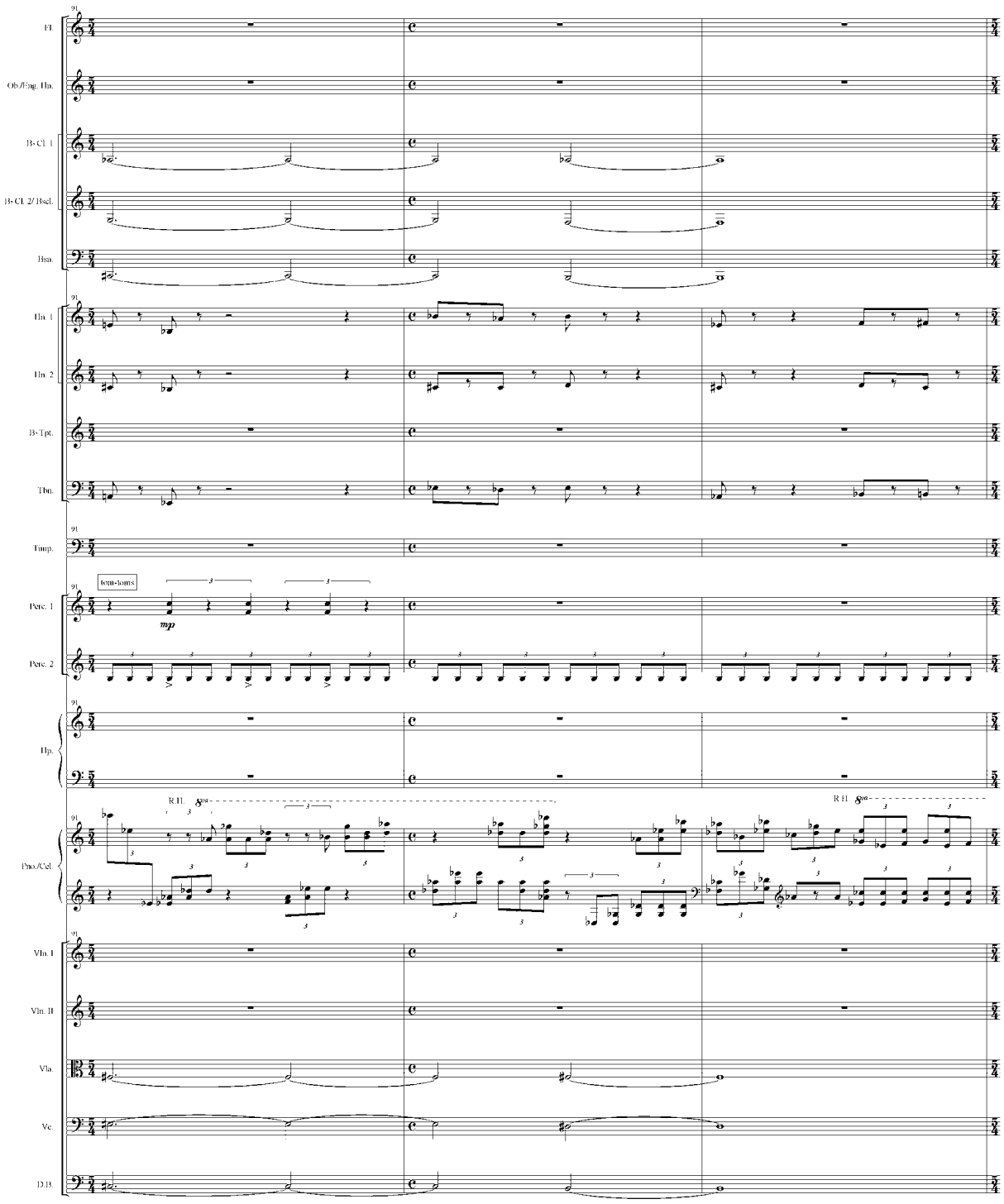

V Dancy, dreamy
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Bass Clarinet
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
V Dancy, dreamy
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

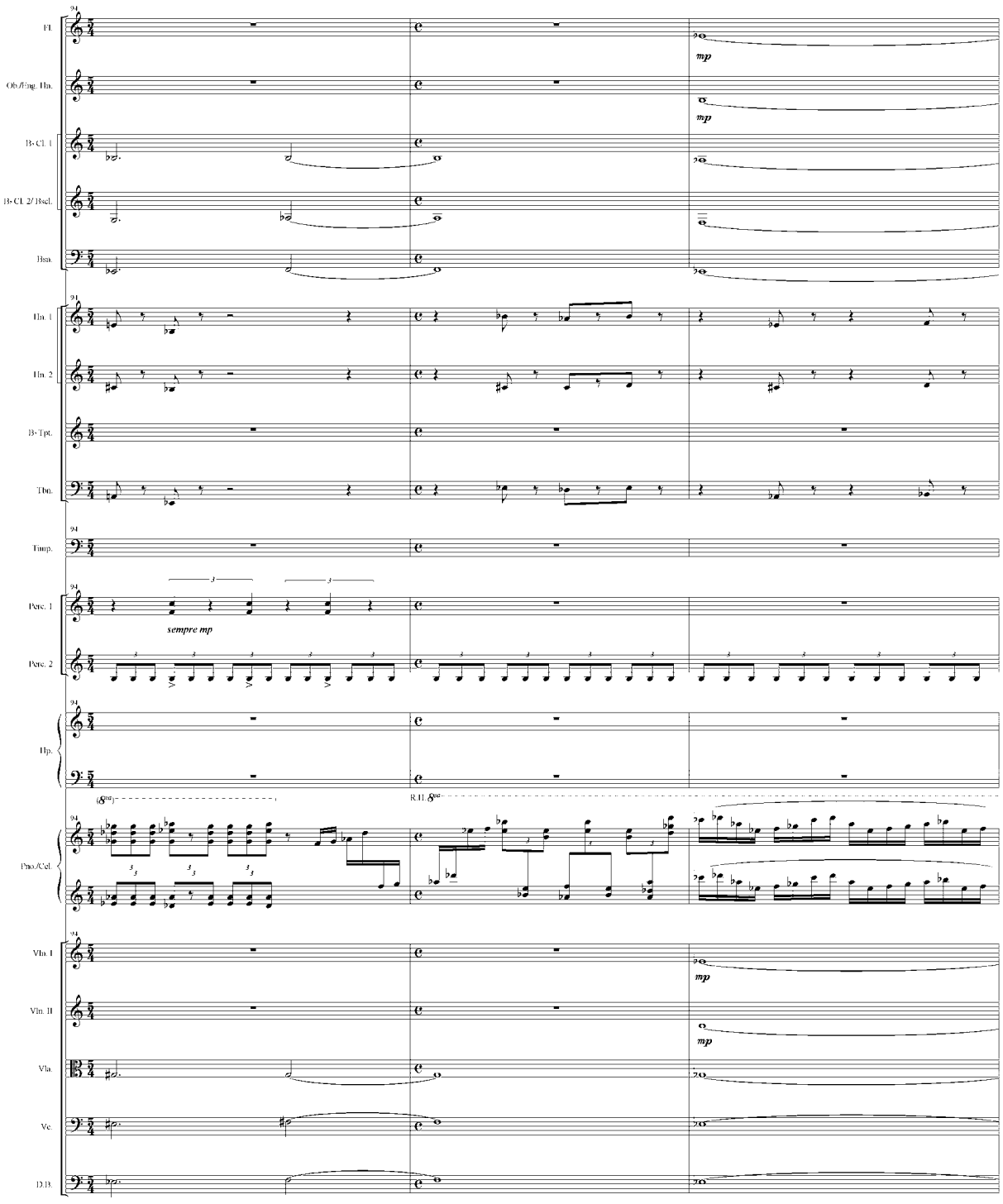

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
76
8va

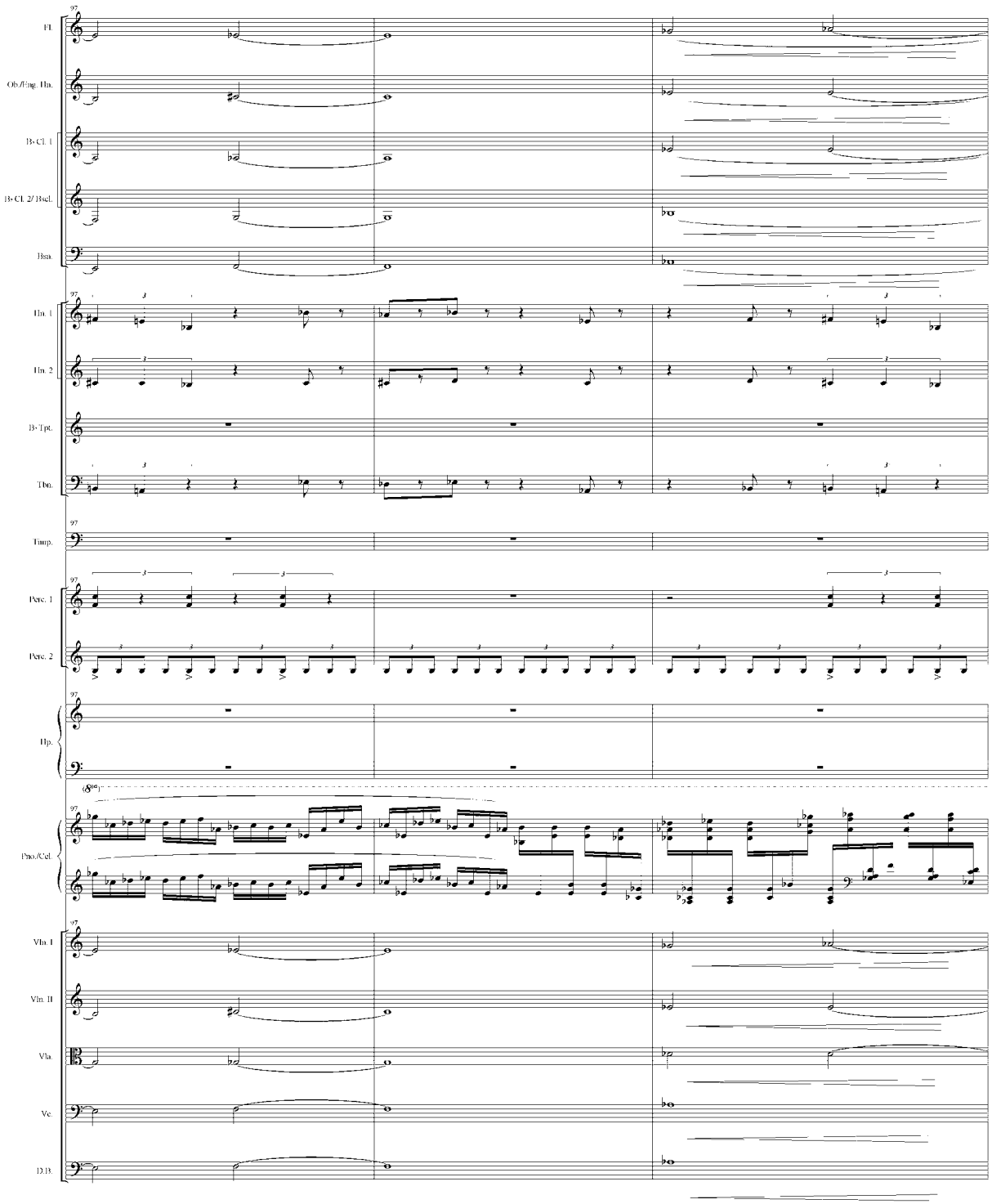

81
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
R.H.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf

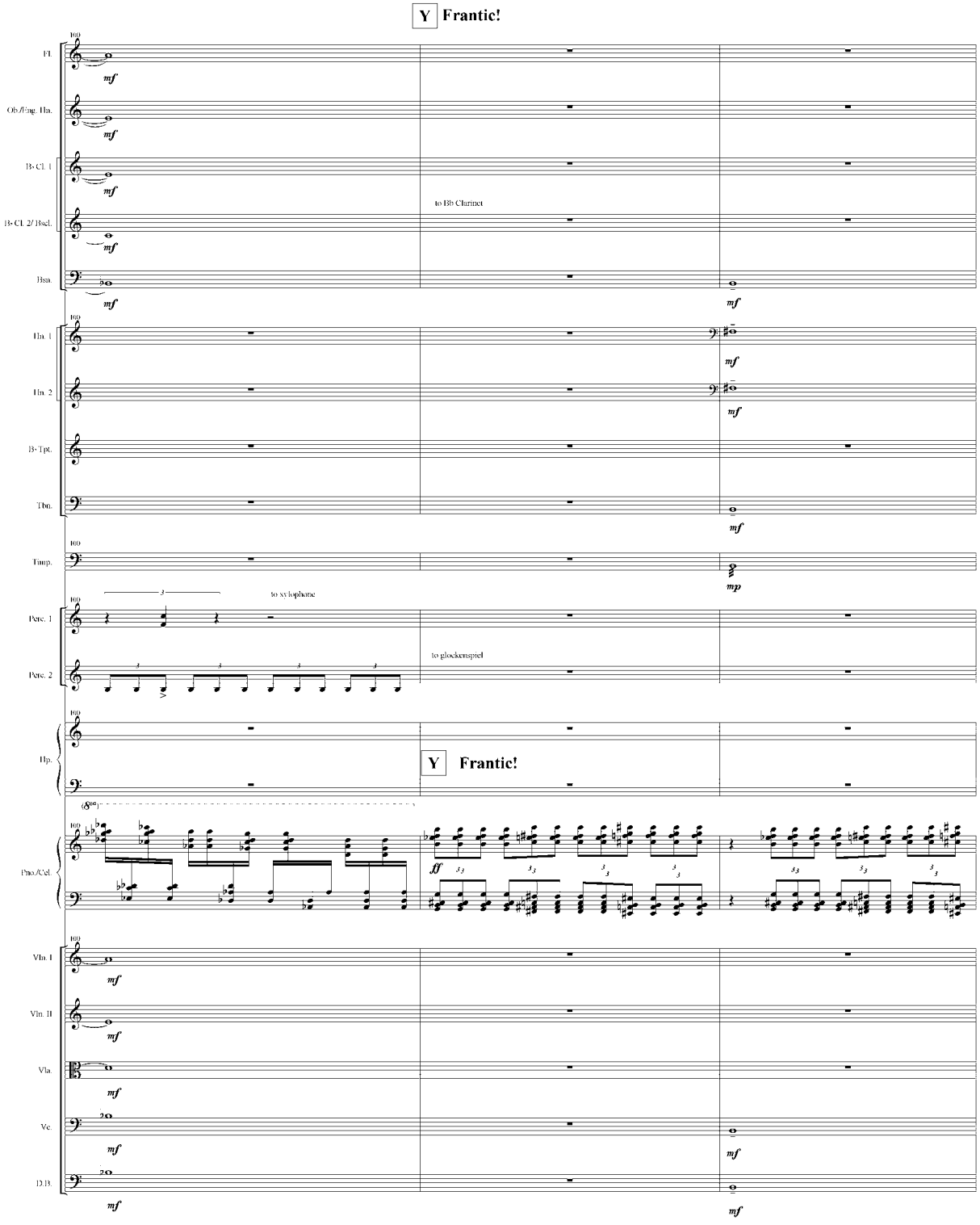

W Ritmico
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
sempre mp
snare drum
p
W Ritmico

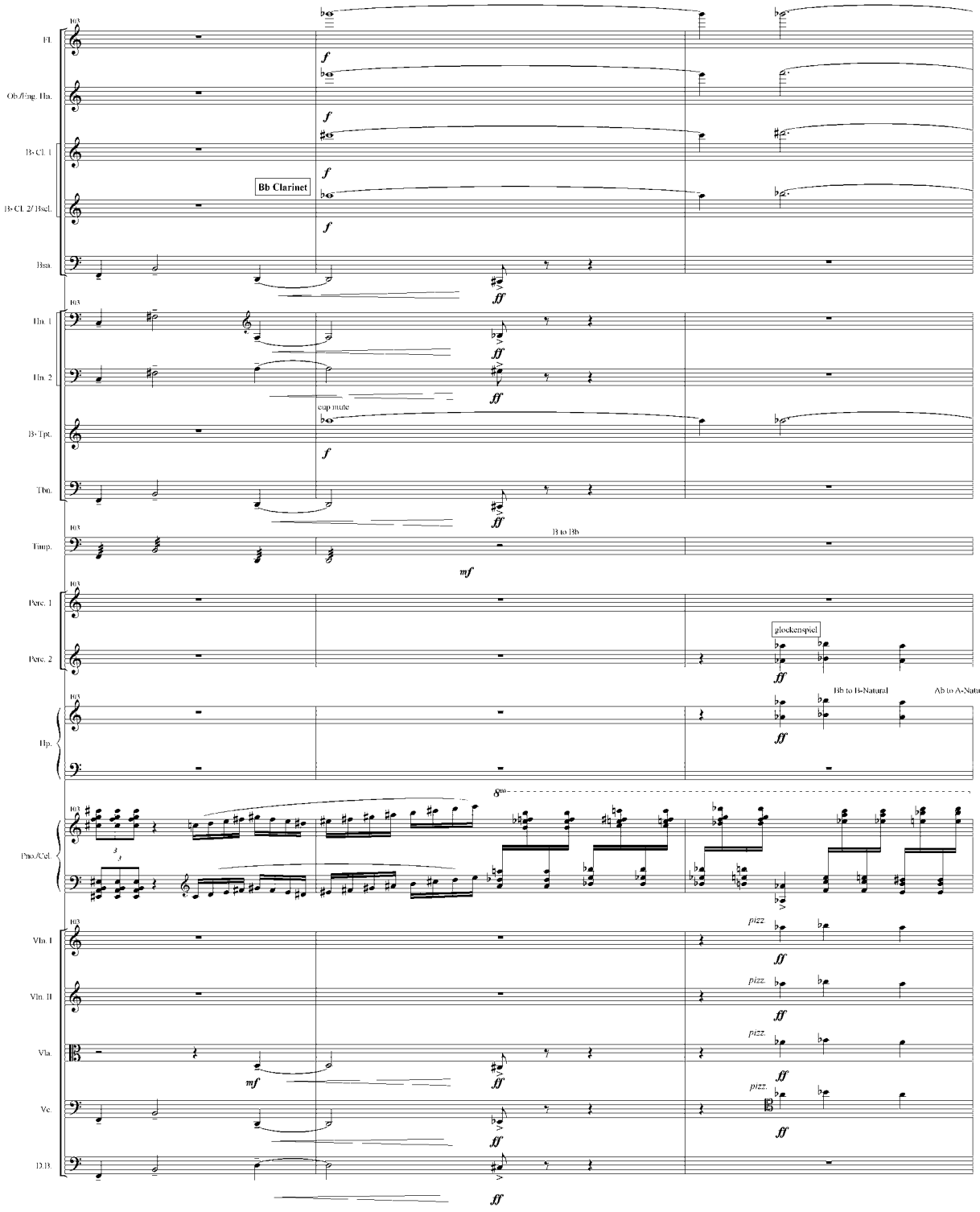

X Moving forward
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
snare drum
Hp.
X Moving forward
both hands
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
p
f
arco

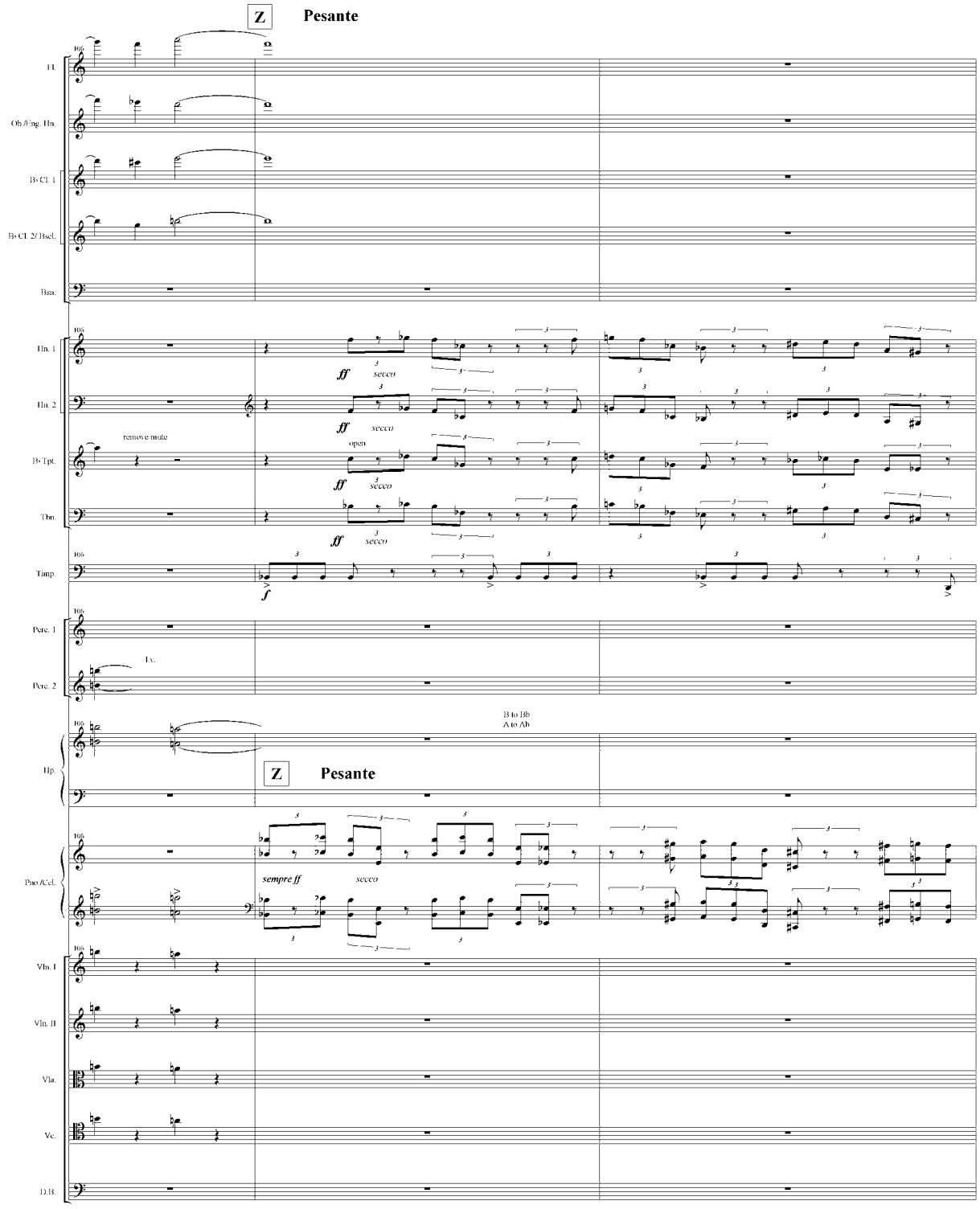

91
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
toms-toms
mp
Perc. 1
Perc. 2
Hp.
R.H.
8va
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

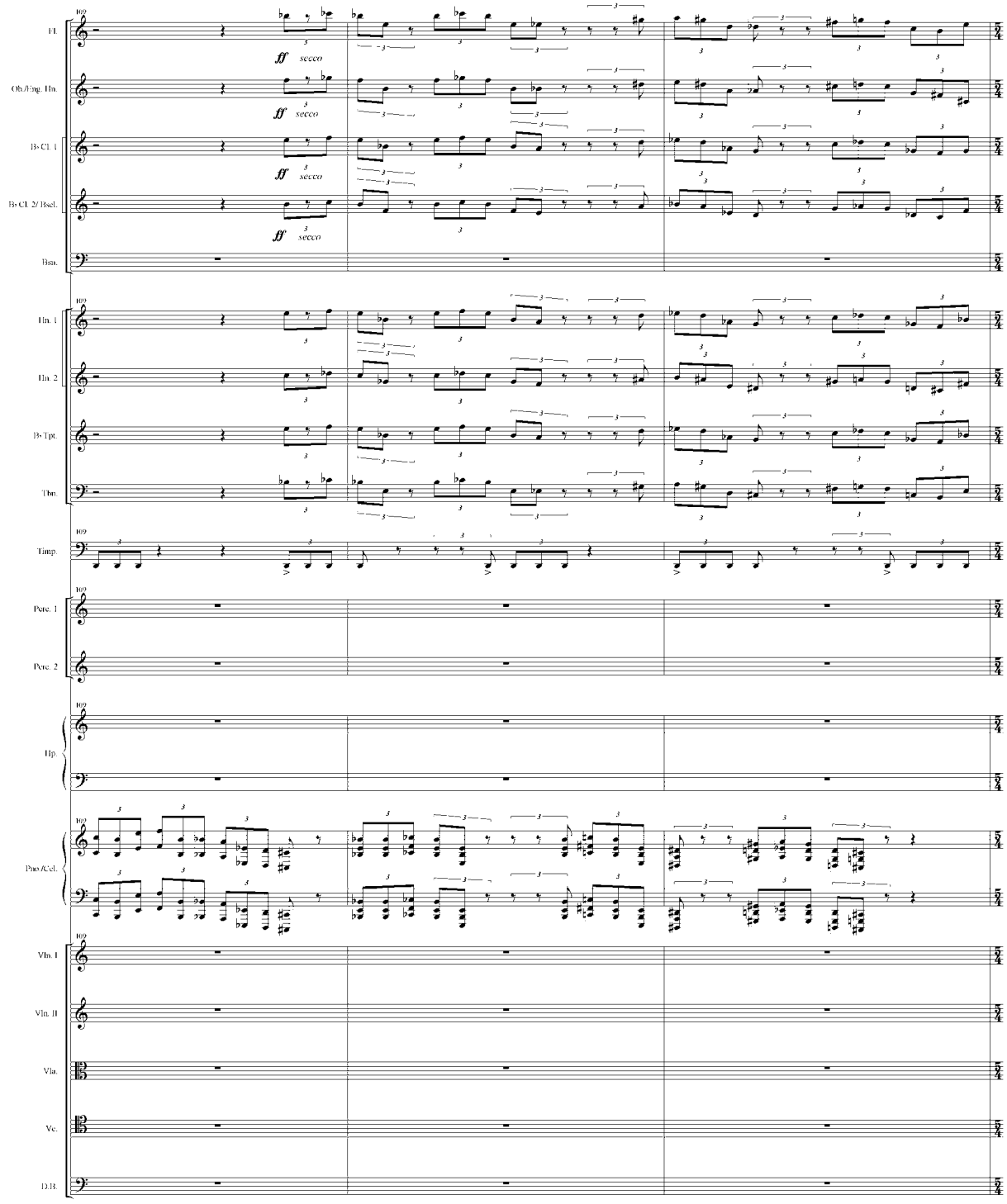

94
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/Bscl.
Bsn.
mp
mp
91
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
94
Timp.
94
Perc. 1
Perc. 2
sempre mp
94
Hp.
(8va)
R.H. 8va
94
Pno./Cel.
94
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp
mp

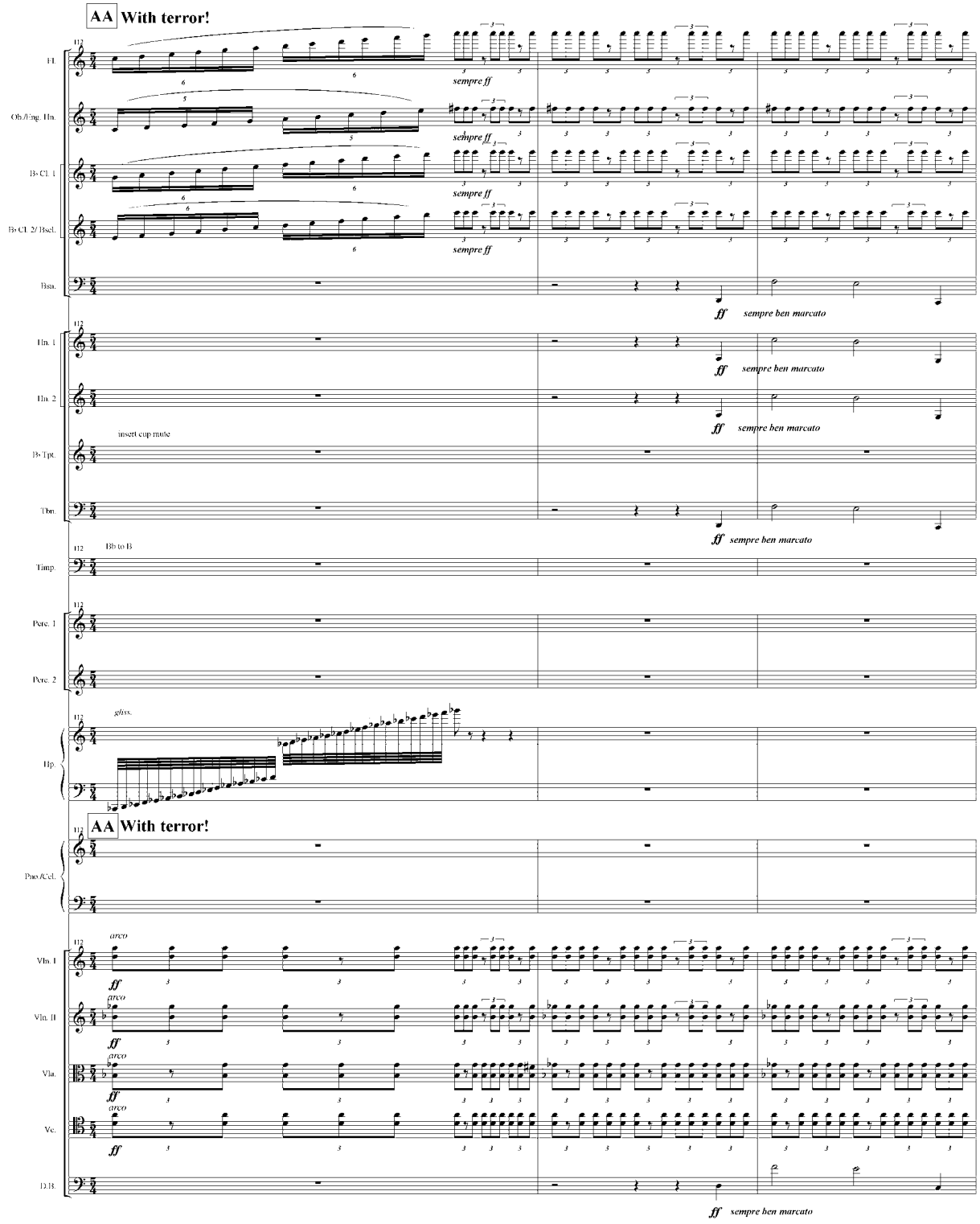

97
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
8va
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

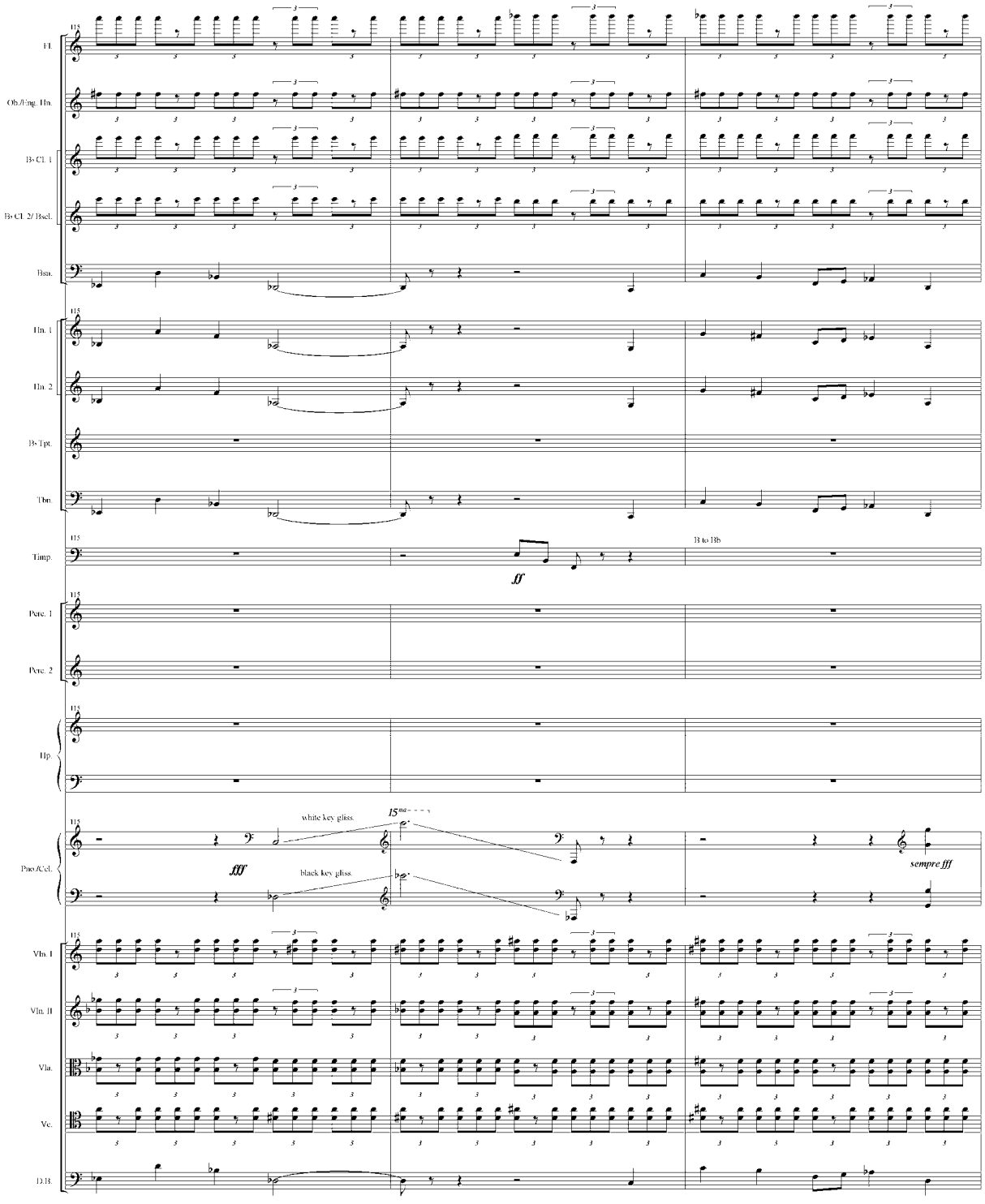

Y Frantic!
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/Bscl.
Bsn.
to Bb Clarinet
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
to xylophone
to glockenspiel
Hp.
Y Frantic!
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

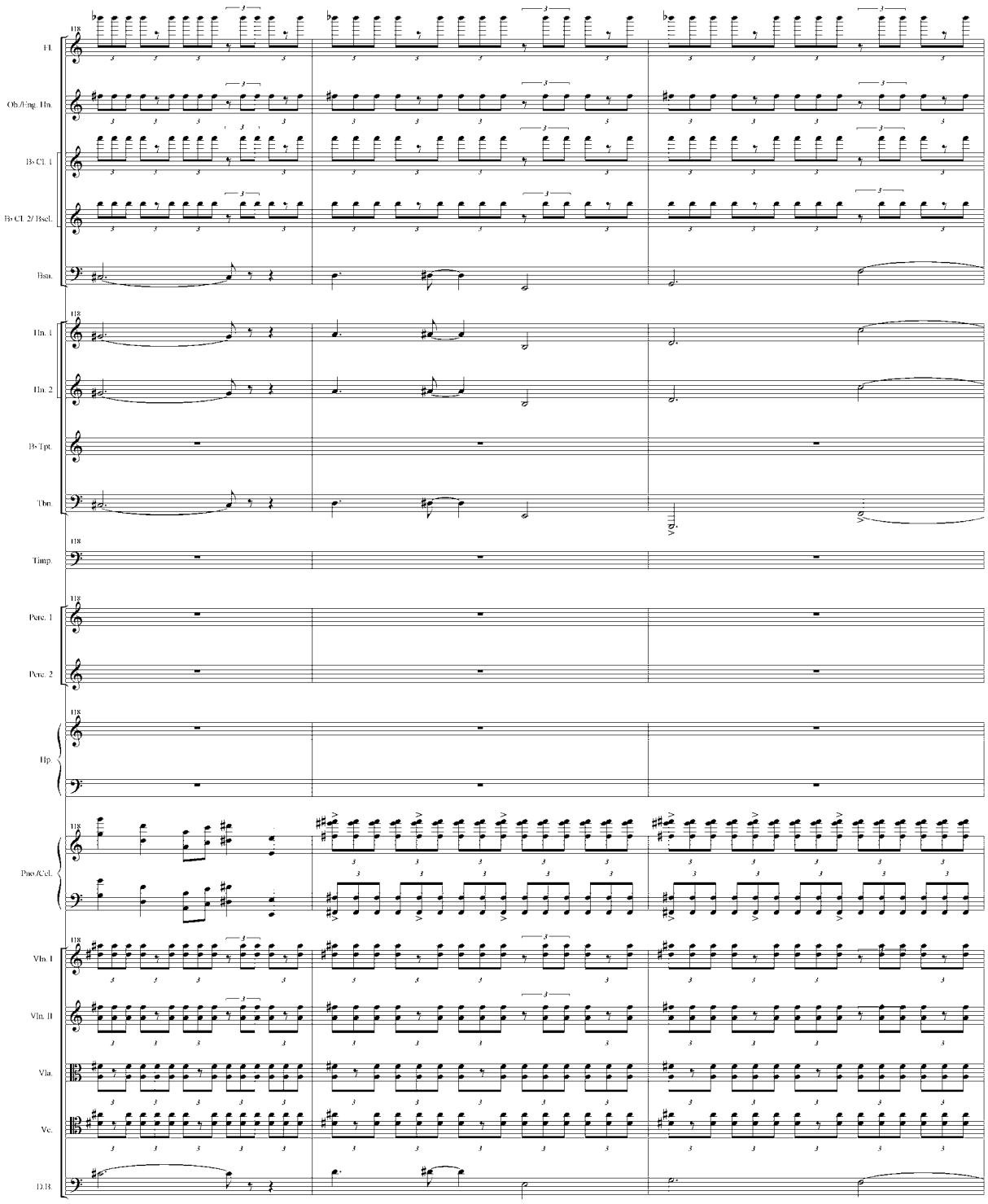

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
Bb Clarinet
cup mute
B to Bb
glockenspiel
Bb to B-Natural
Ab to A-Natural
pizz.

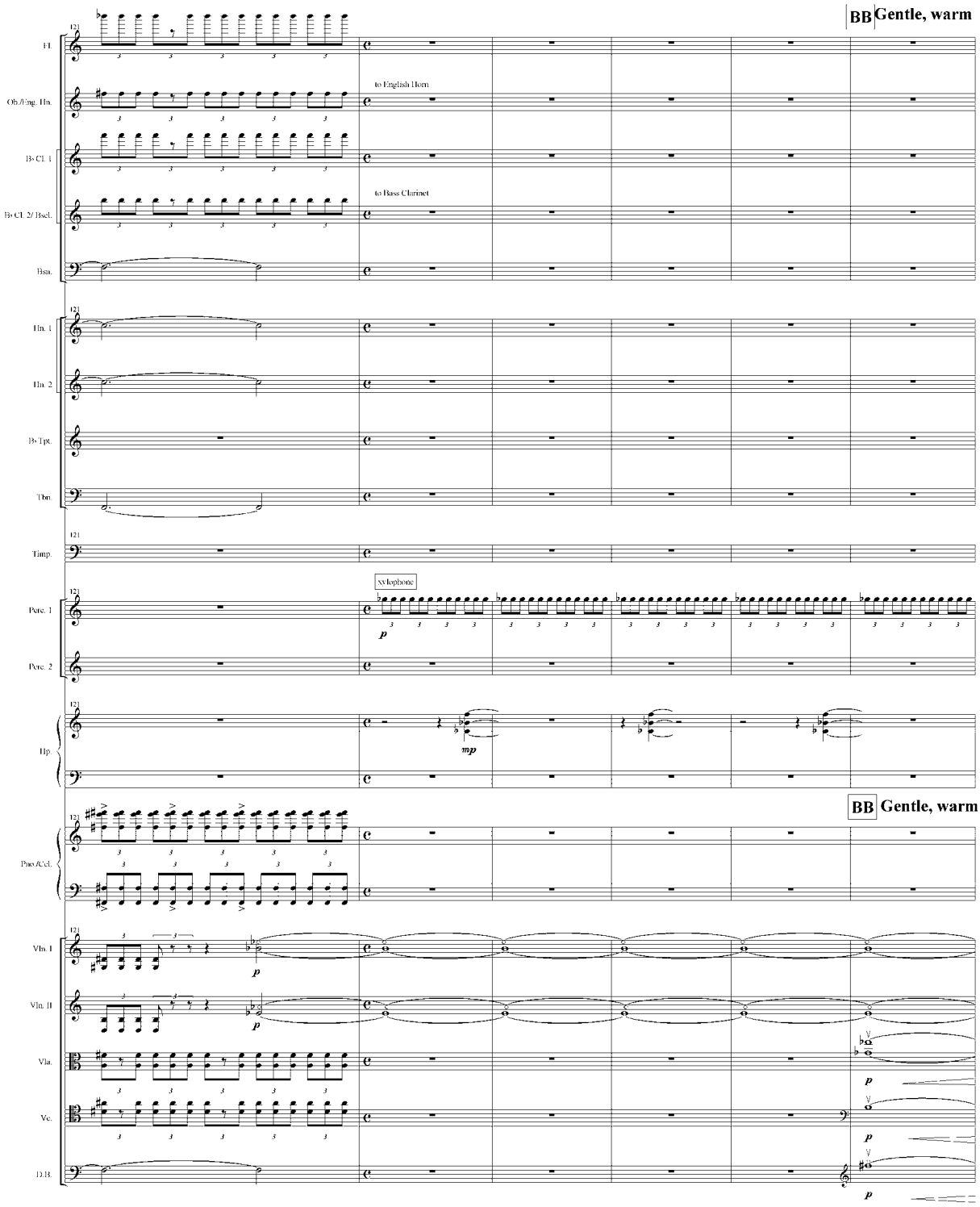

Z
Pesante
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ff
secco
remove mute
open
f
l.v.
B to Bb
A to Ab
sempre ff

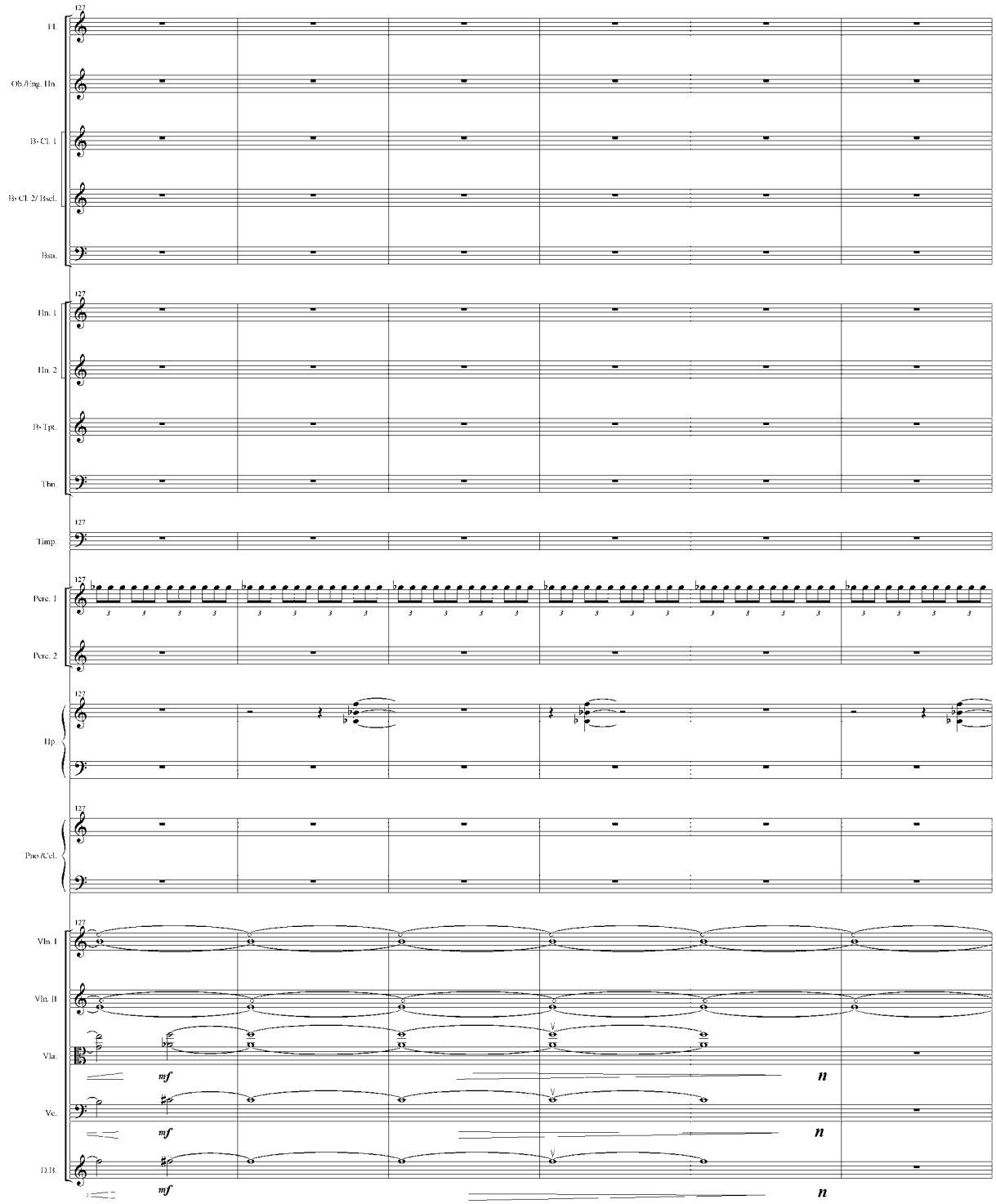

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
109
ff secco

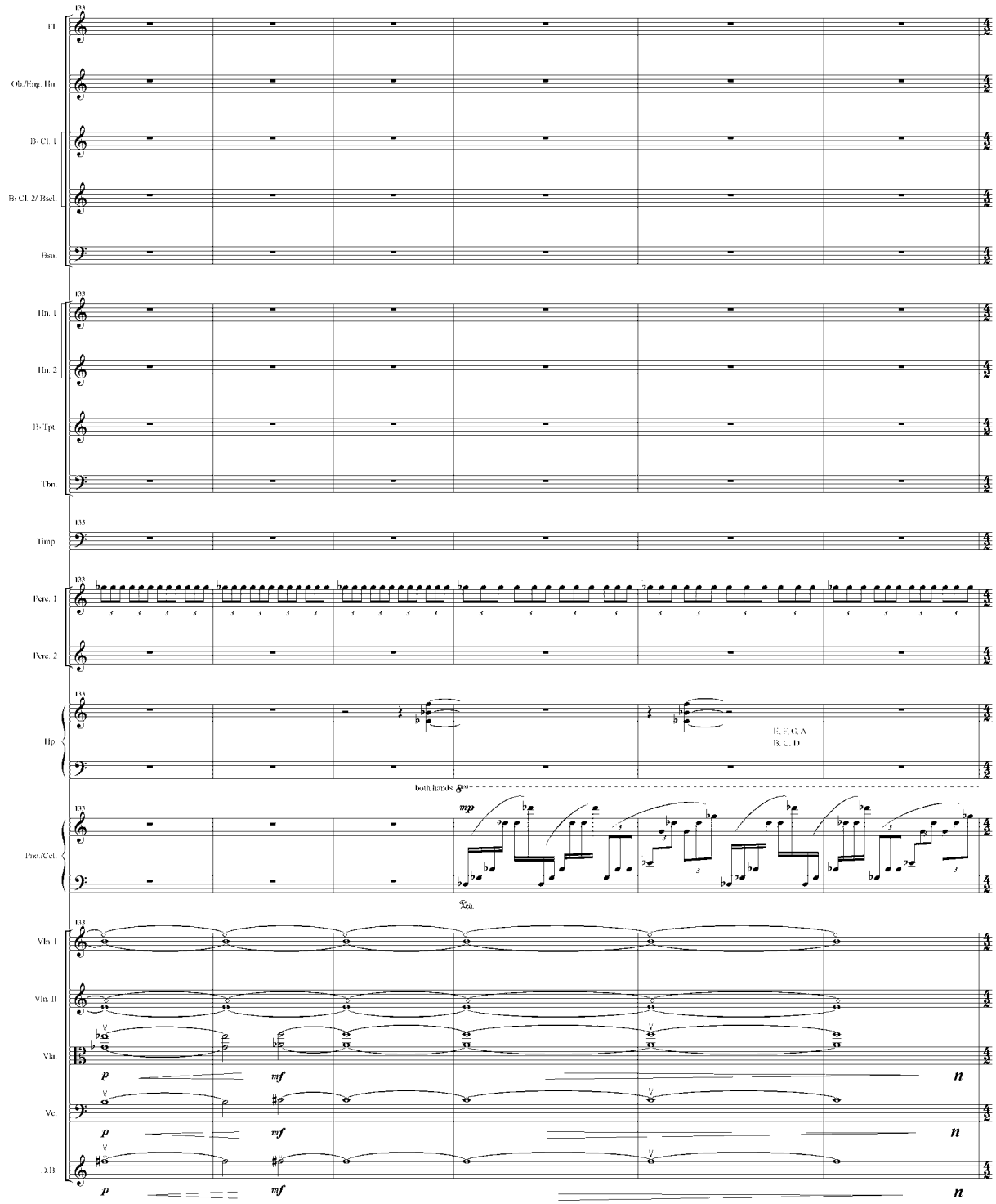

AA With terror!
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
sempre ff
ff sempre ben marcato
Hn. 1
Hn. 2
insert cup mute
B♭ Tpt.
Tbn.
Timp.
B♭ to B
Perc. 1
Perc. 2
Hp.
gliss.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco

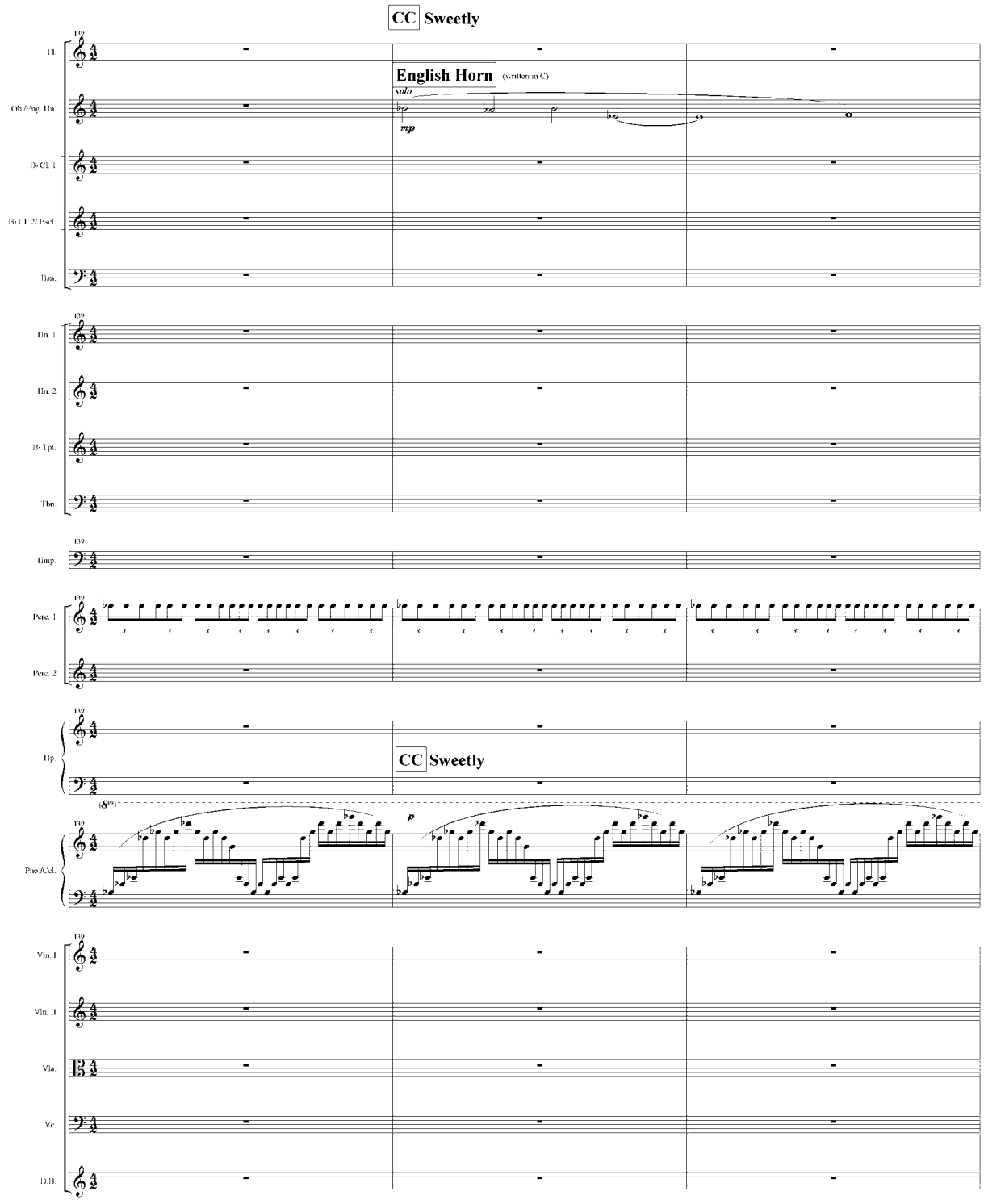

115
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
ff
B to Bb
Perc. 1
Perc. 2
Hp.
Pno./Cel.
white key gliss.
15ma
fff
black key gliss.
sempre fff
Vln. I
Vln. II
Vla.
Vc.
D.B.

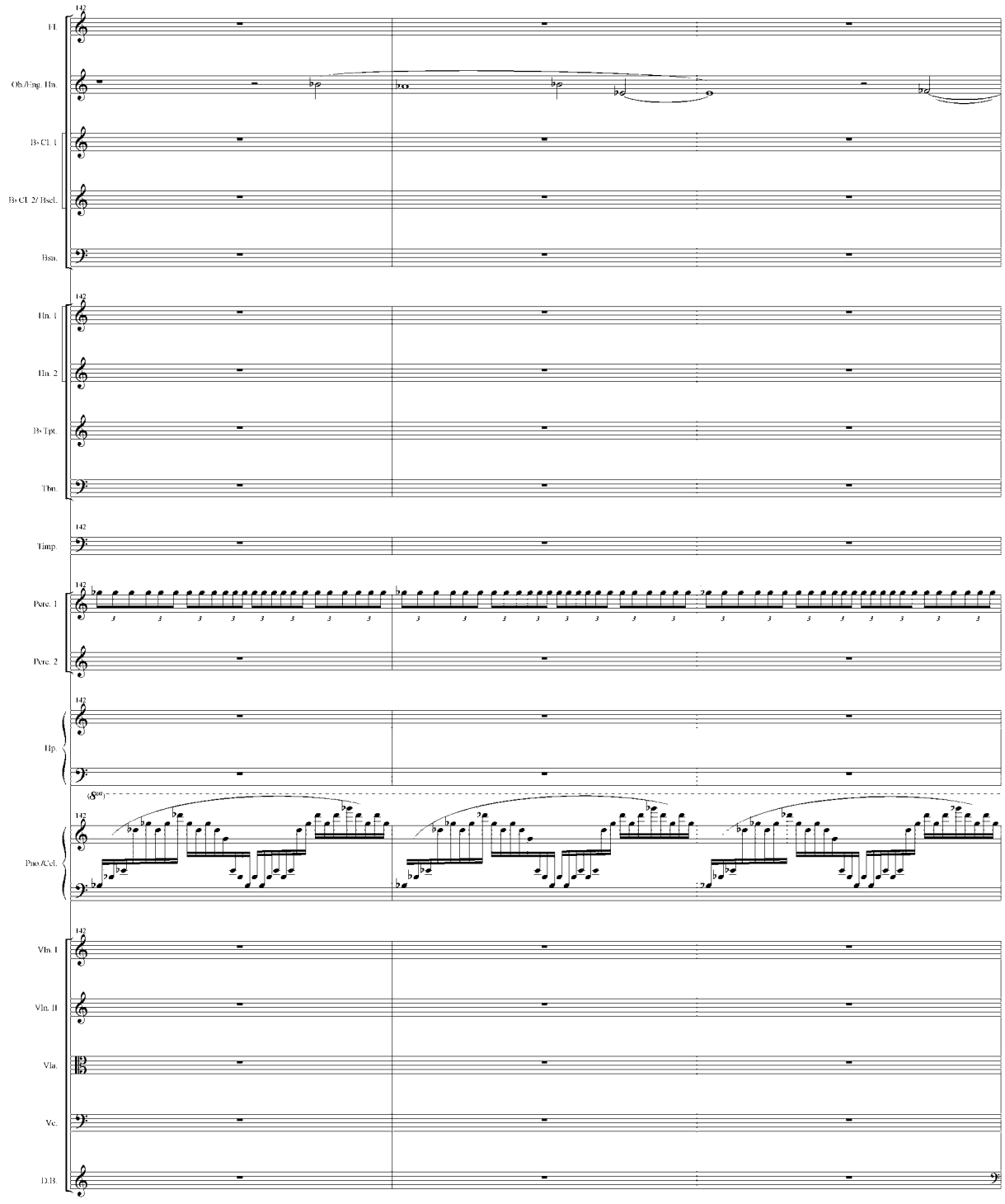

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

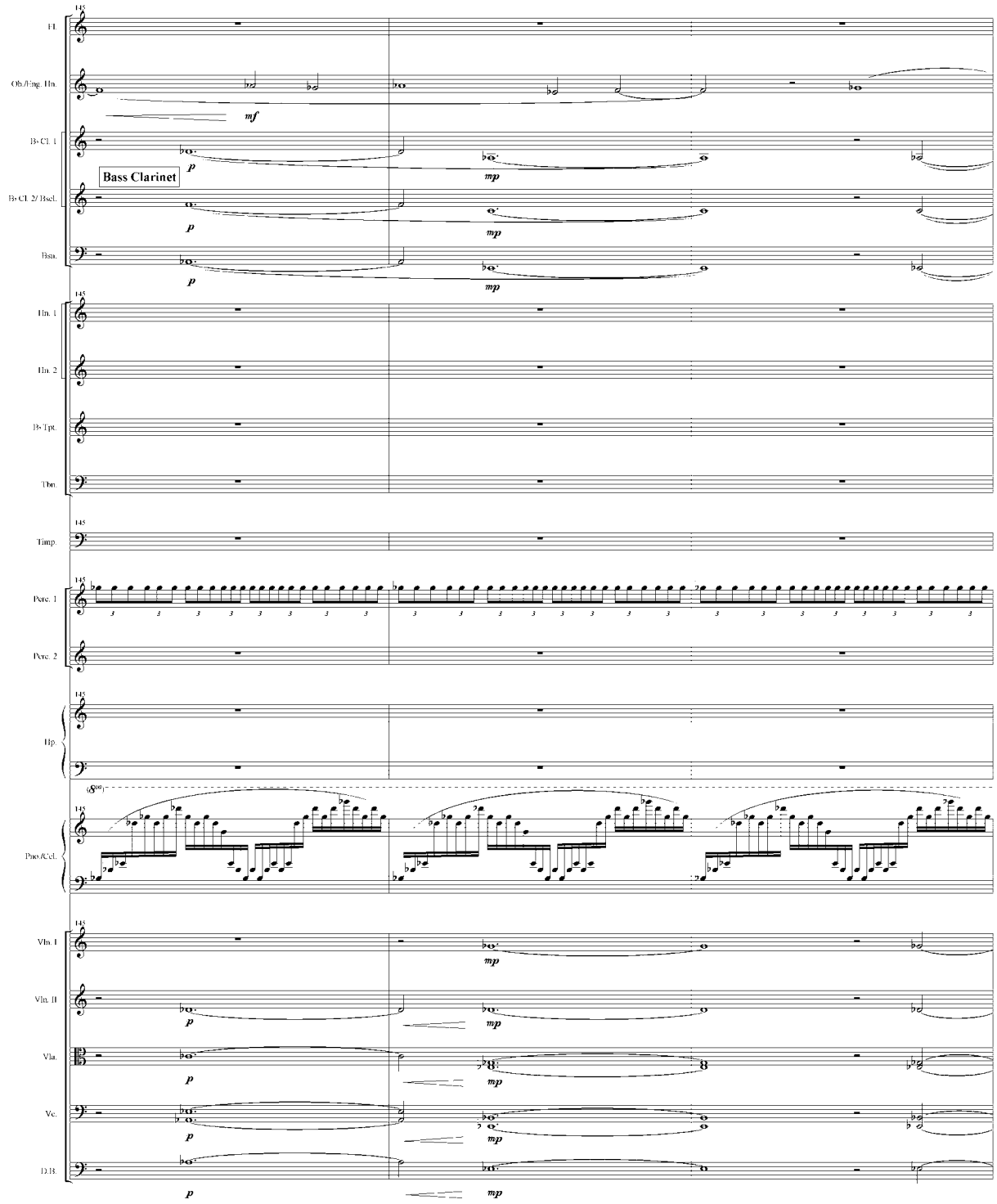

BB Gentle, warm
Fl.
Ob./Eng. Hn.
to English Horn
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
to Bass Clarinet
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Xylophone
Perc. 2
Hp.
Pno./Cel.
BB Gentle, warm
Vln. I
Vln. II
Vla.
Vc.
D.B.

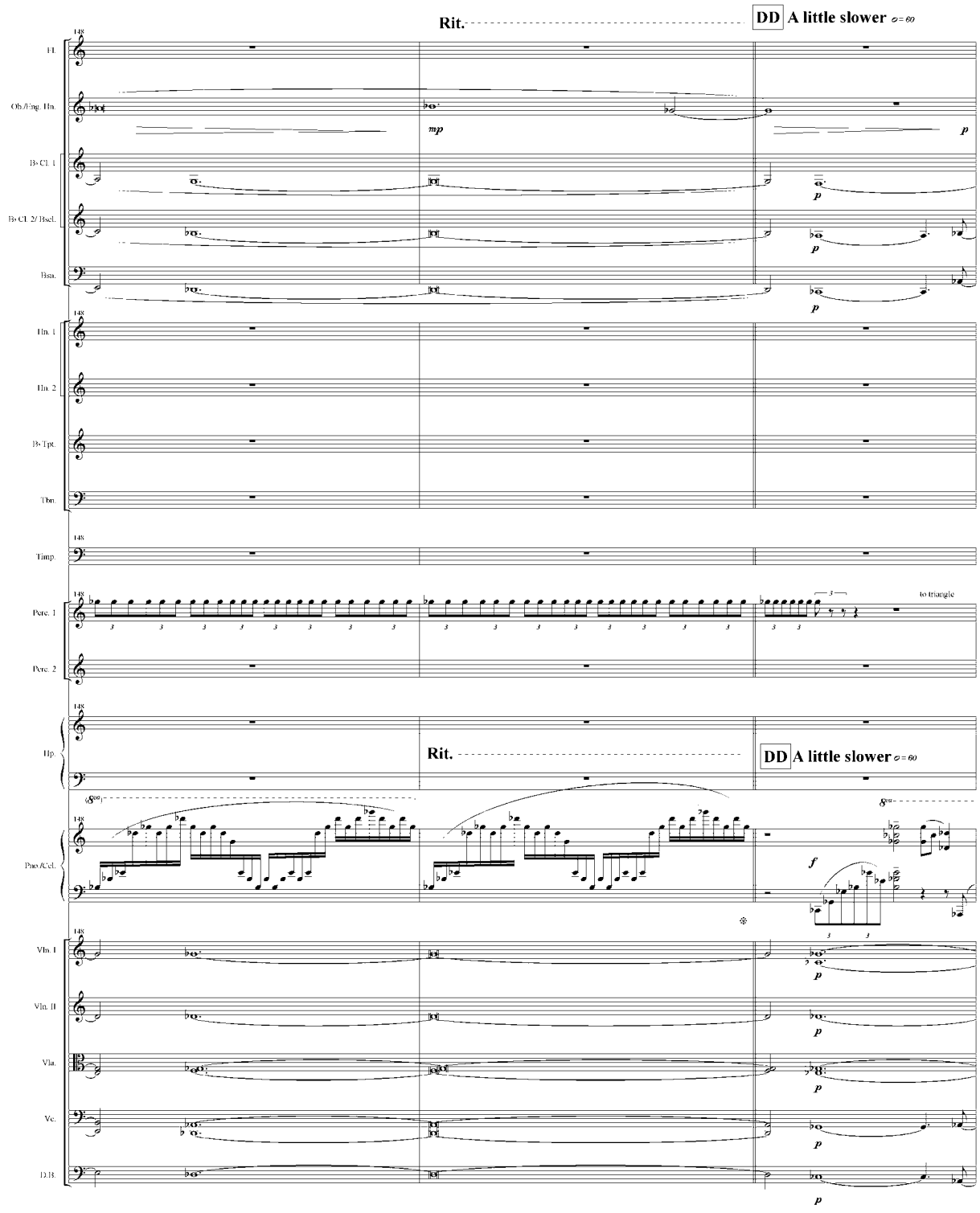

127
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mf
n

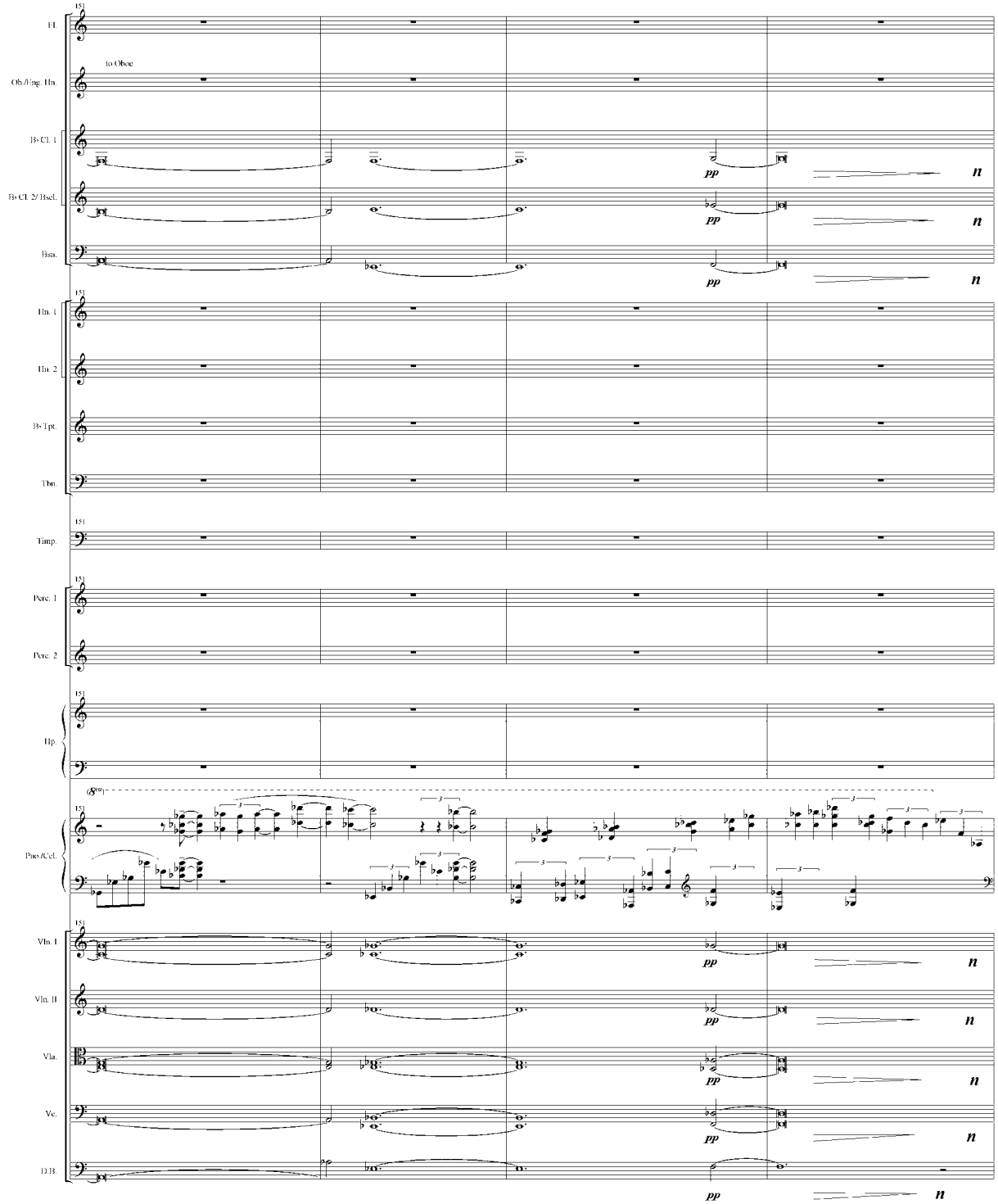

133
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
E, F, G, A
B, C, D
both hands 8va
Pno./Cel.
mp
Ped.
Vln. I
Vln. II
Vla.
Vc.
D.B.
p
mf
n

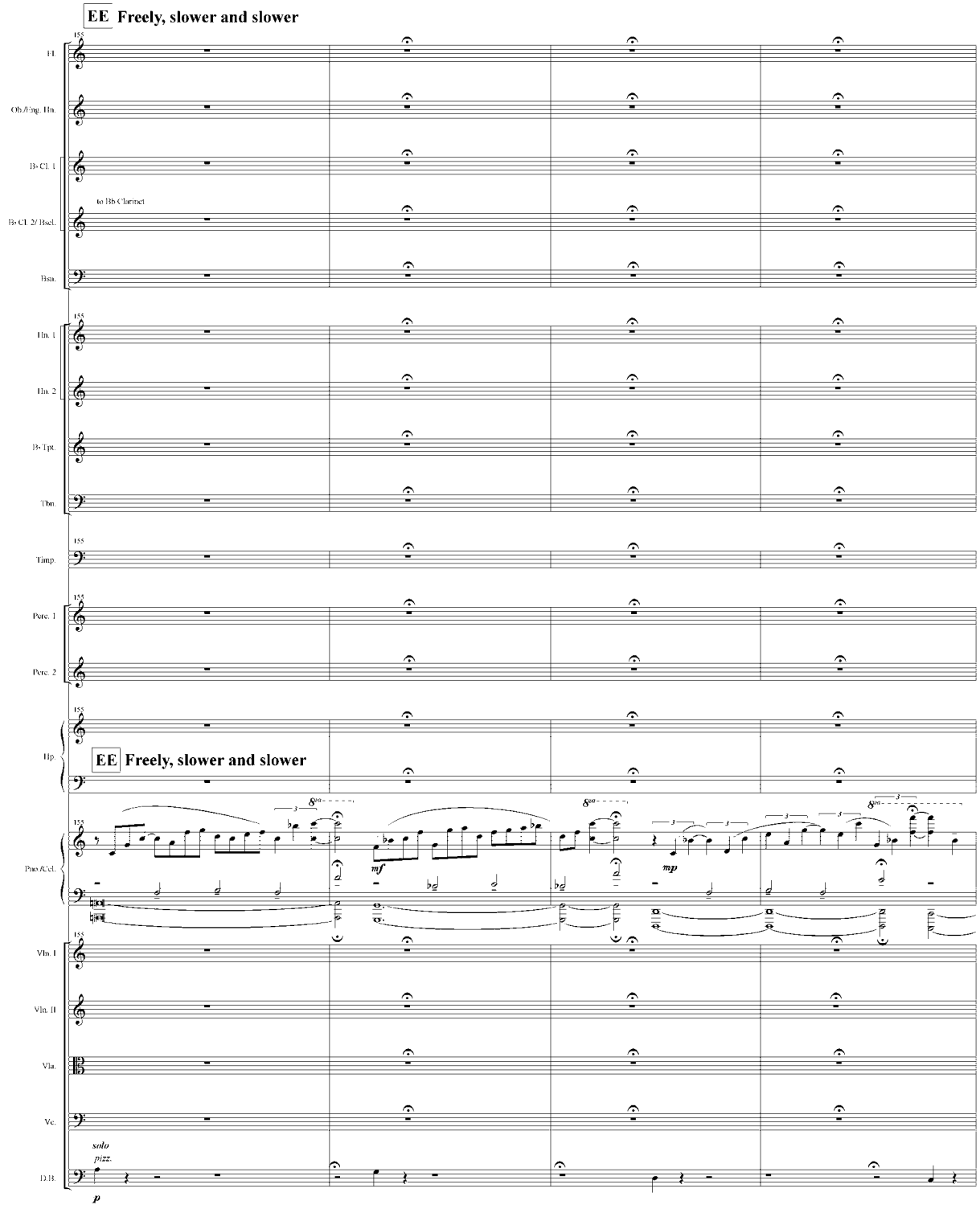

CC Sweetly
English Horn (written in C)
solo
mp
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
CC Sweetly
(8va)
p
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

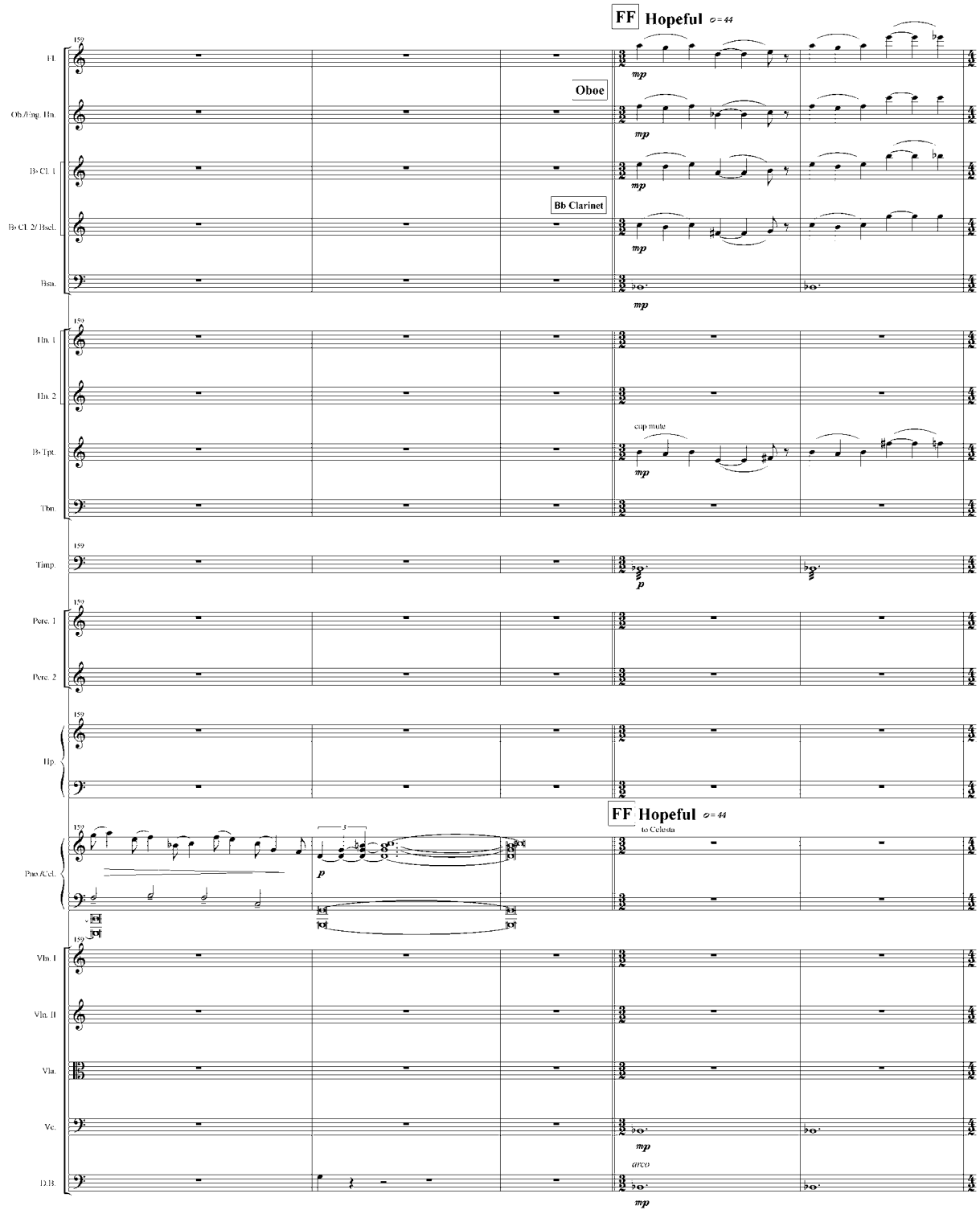

142
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

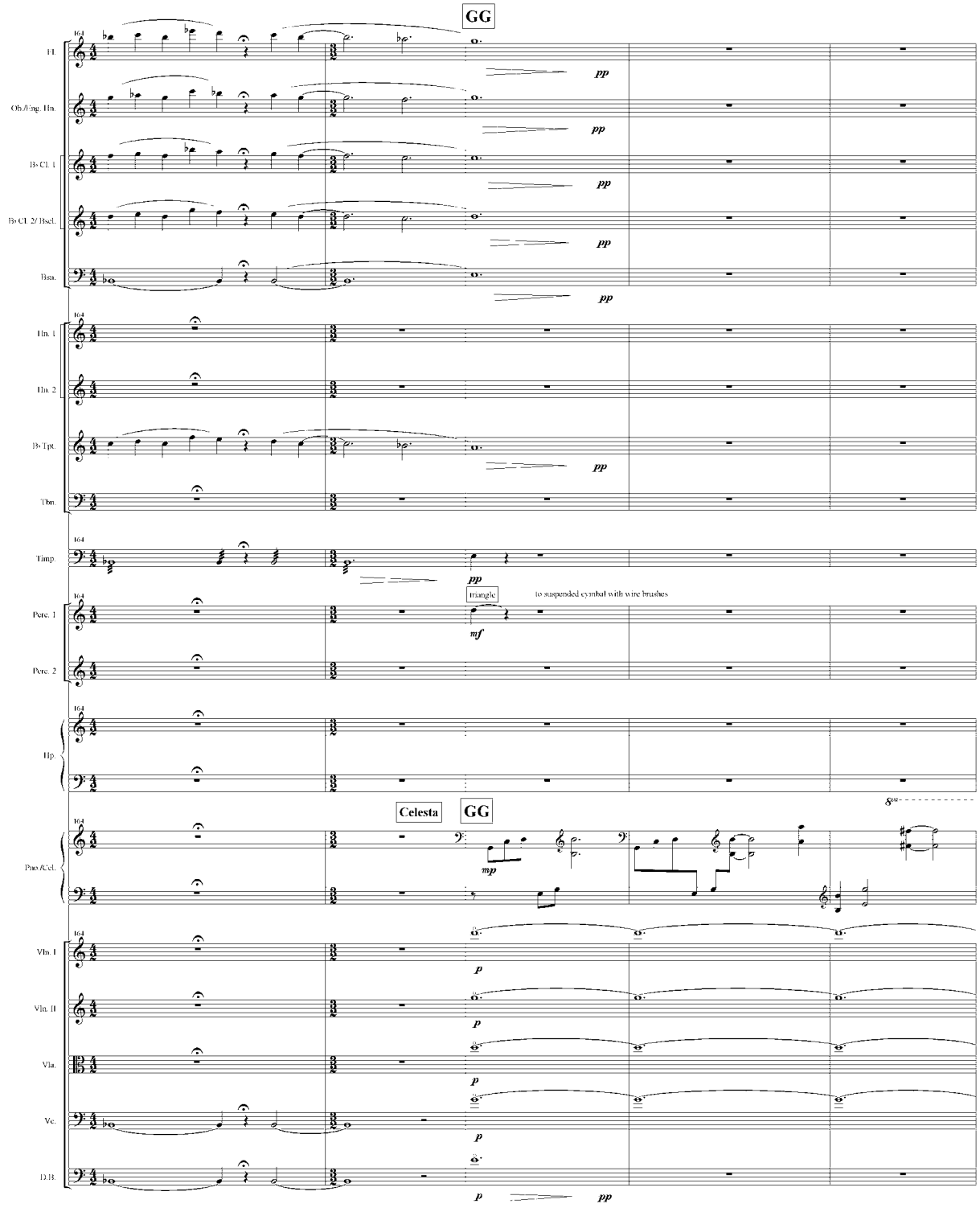

Fl.
Ob./Eng. Hn.
B♭ Cl. 1
Bass Clarinet
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
145
mf
p
mp

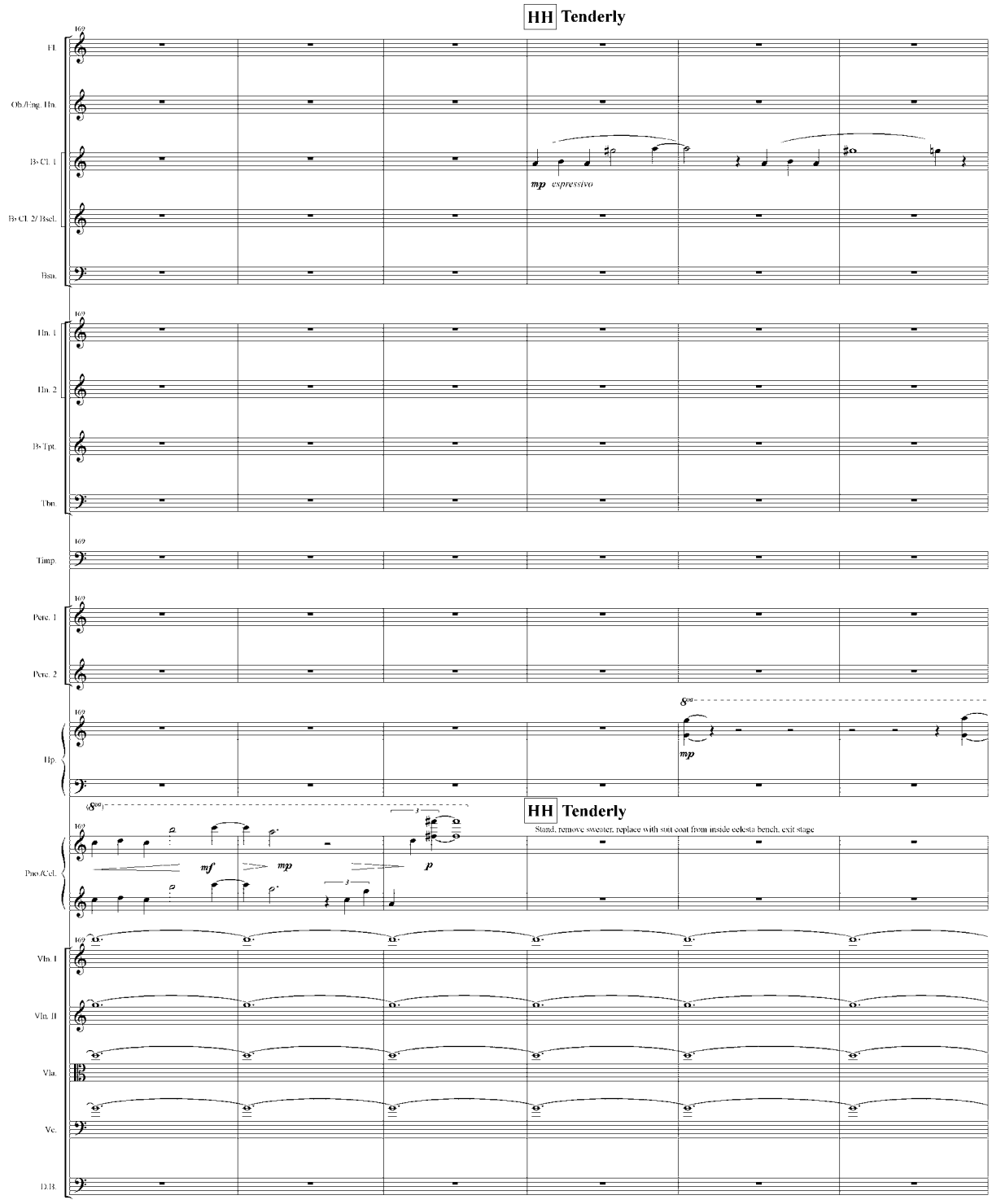

Rit.
DD A little slower
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
to triangle
Hp.
Rit.
DD A little slower
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

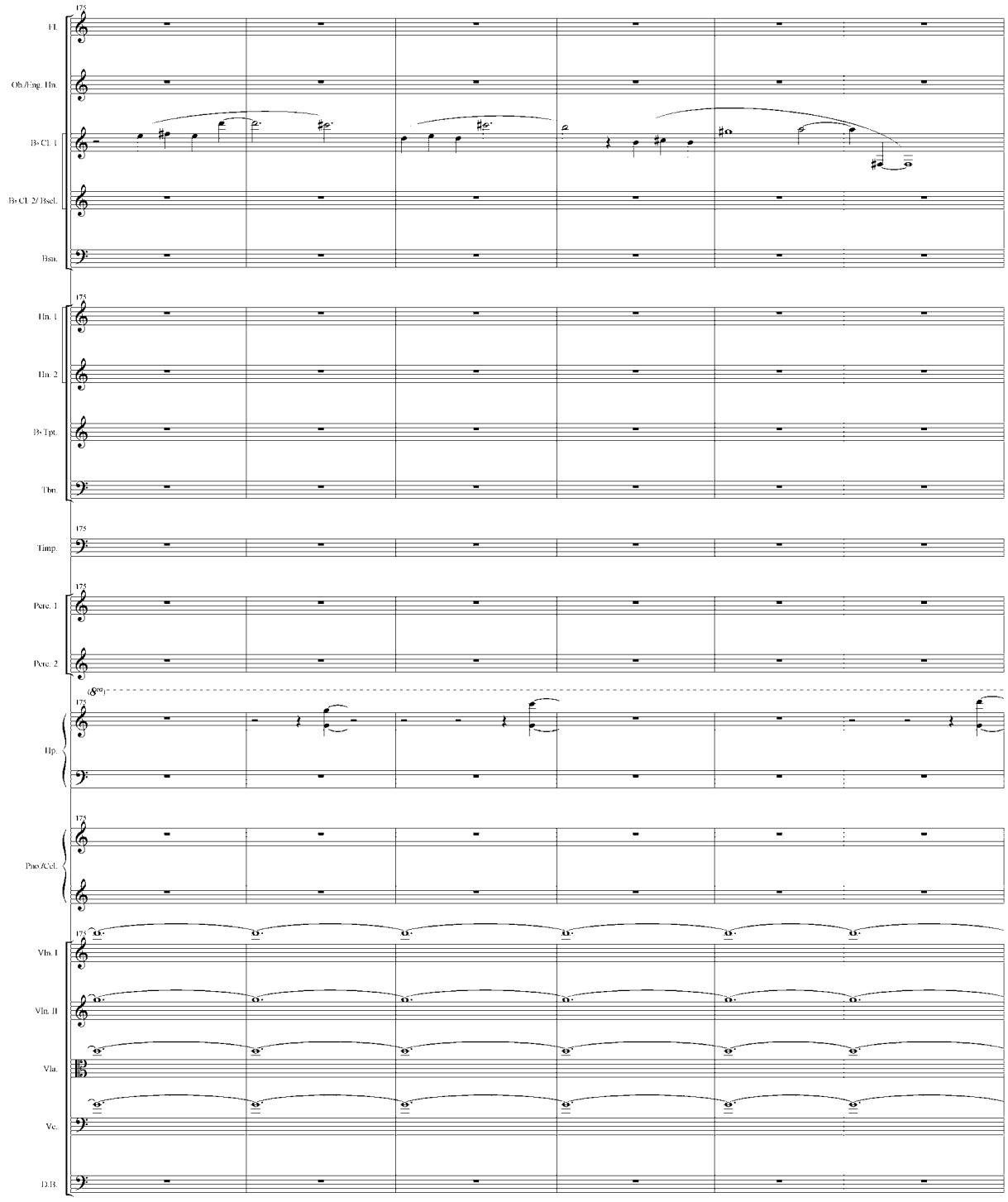

153
Fl.
to Oboe
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
(8va)
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
n

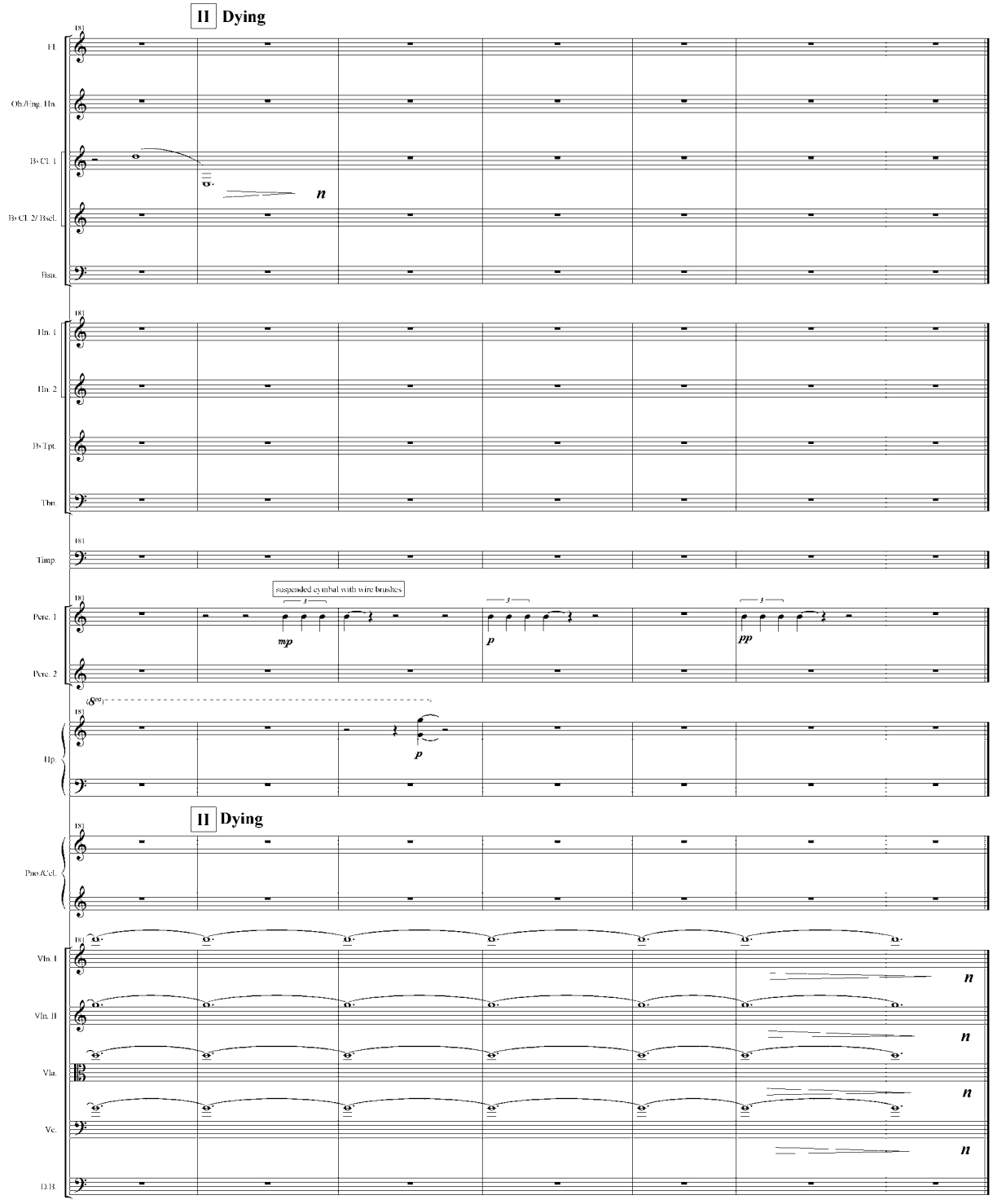

EE Freely, slower and slower
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
to Bb Clarinet
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
EE Freely, slower and slower
Pno./Cel.
mf
mp
Vln. I
Vln. II
Vla.
Vc.
solo
pizz.
D.B.
p


FF Hopeful ♩= 44
159
Fl.
Ob./Eng. Hn.
Oboe
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bb Clarinet
Bsn.
mp
Hn. 1
Hn. 2
B♭ Tpt.
cup mute
Tbn.
Timp.
p
Perc. 1
Perc. 2
Hp.
FF Hopeful ♩= 44
to Celesta
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco


GG
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pp
Triangle
to suspended cymbal with wire brushes
mf
Celesta
GG
mp
8va
p


HH Tenderly
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
mp espressivo
mp
mf
mp
p
HH Tenderly
Stand, remove sweater, replace with suit coat from inside celesta bench, exit stage


175
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.


II Dying
Fl.
Ob./Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2/ Bscl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
suspended cymbal with wire brushes
mp
p
pp
II Dying
Pno./Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.

INTRODUCTION

"One of the greatest dignities of humankind is that each successive generation is invested in the welfare of each new generation." Fred Rogers did not just speak these words (*The World According to Mister Rogers* [New York: Hyperion, 2003], 169); he spent a lifetime carrying them out by dedicating his many talents to the generations following his own. Known best by the endearing title of "Mister Rogers," he has become a national icon, having pioneered the way for children's educational television. For decades, Rogers began each new episode of *Mister Rogers' Neighborhood* by walking onto the set, singing a tune we all know by heart, and changing from an uncomfortable suit jacket and dress shoes into a cozy zip-up sweater and a pair of older, more worn-in shoes. The zip-up cardigan became a staple of the show, and later in life, Rogers would donate one of these sweaters to the Smithsonian Museum.

It interests me that each sweater used on the show was knitted personally by Rogers' own mother. As he attempted to make each child feel comfortable, warm, and welcome each day in "the neighborhood," he was using an item of comfort given to him by someone from a previous generation to his own. Herein lies the heart of what I have learned most from Rogers as an adult: each one of us has a responsibility to those who come after us. As a young educator in the academic music field, I take this lesson to heart. Further, as a member of a family in which the eldest generation is nearing its end and a new one just beginning, I spend a lot of time reflecting on the ways in which my grandparents and parents have helped me to become who I am today and how hopeful I am that I can do the

same for my newborn nephew. This idea of generations investing in succeeding generations provides the programmatic basis for the three movements of *Beautiful Day*, my second concerto for piano and chamber ensemble.

ANALYSIS

PROGRAMMATIC ISSUES

General Issues

Before describing in detail the programmatic elements of the concerto, I would like to address the issue of programs within music. It is of utmost importance to me at this point in my career to make sure that the programmatic elements of all my music be clear and relatable to the audience on intellectual, emotional, and spiritual levels. While it may not be possible to identify with every member of a general audience, there are certain universal ideas which I believe can be touched upon in a way that will encourage each audience member to interact intimately with any piece of music.

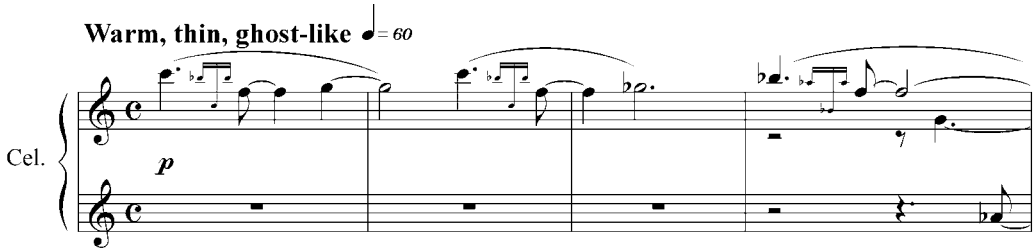
In all three movements of the first concerto, I chose to focus on some very personal life-experiences which I attempted to vaguely explain to the audience, leaving them without a way to identify with the emotional and spiritual tone of the music. Further, I dedicated the last movement "to God," probably raising more questions than making connections with people as well as alienating any audience members without a God-based faith. I have since decided to remove the program

from that piece, believing it stands well on its own as an abstract piece of music. In *Beautiful Day,* I chose to work with general topics that have more universal meaning to every possible kind of audience member: birth, comfort, learning, responsibility, courage, heroism, and death. These are a few things which touch us all according to our own personal experiences with them.

Programmatic Elements Within *Smithsonian Sweater*

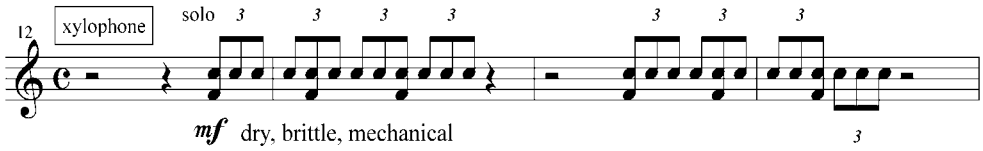
The first movement, *Smithsonian Sweater*, is a movement about infancy and the comfort provided to a baby by its parents and other relatives. As the soloist first walks out onto the stage wearing a suit coat, he or she is instructed to pull a zip-up sweater from the bench of the celesta and to change from the suit coat into the sweater, in the manner of Mister Rogers at the beginning of each episode of the television series. In the comfort of the warm sweater, the soloist sits down at the celesta and begins playing alone a very slow, hollow, and thin version of a tune that will be presented in full in the final movement (Example 1). As a baby coming into the world, opening its eyes, and seeing its surroundings for the first time, instruments gradually are added and the high register of the opening becomes expanded into lower and lower ranges.

Example 1



The first entrance of the xylophone presents what I will refer to as the "rhythmic Trolly motive" (Example 2). The use of a motoric repeating rhythm in groups of four with accents on the first of each four is a common musical representation of the sound a train engine makes. The rhythmic Trolly motive in this piece uses the groups of four repeating notes, placing them isorhythmically over a triplet motor. The four-note figure is usually repeated three times in a row, after which the accented first note would fall once again on the first note of a triplet group. In doing this, I have aimed to allude to the locomotive rhythm found in the music that accompanies the character Trolly on *Mister Rogers' Neighborhood* without making the rhythm fall squarely into the meter of the composition. The rhythmic Trolly motive will reappear in the final movement in several new ways.

Example 2



Programmatic Elements Within *Hisher Boobtrunk*

Before addressing that final movement, actually entitled *Trolly*, let us look at the general program behind *Hisher Boobtrunk*, the second movement. Hisher Boobtrunk is the name of a favorite ventriloquist dummy that belonged to Mister Rogers. This movement attempts to act out musically the process of learning between teacher and student through the imitation of melodic, rhythmic, and

harmonic motives as well as timbres. The teacher, or ventriloquist, in this instance is the soloist, while the orchestra plays the part of the dummy. I will later explain in detail how the piano and members of the orchestra are manipulated to create similar sounds. For now, let us look at the basic form of the movement in terms of its programmatic elements.

The first section of the movement, "The Puppetmaster," introduces the majority of the sounds that will be played by the soloist in the movement. All of the sounds played by the soloist are performed in specific rhythms through the manipulation of the strings inside the piano or by the soloist's own body movements. Apart from the rest of the movement, the opening might have the appearance of an abstract solo piece for prepared piano (Example 3, p. 79). At the arrival of the second section, "Imitation," the soloist continues to play through the "catalogue of sounds" as the orchestra begins to imitate the sounds both motivically and timbrally.

Example 3

After all of the members of the orchestra have "learned" a motive from the "Puppetmaster," the music crescendos into the third section, "Puppet Symphony." At this point, all of the instruments perform their learned motives and even begin to embellish on them. The "Hisher Boobtrunk" movement, very similar in function to the classical Scherzo form within a symphony, provides an analogy to the interaction between puppetmaster and puppet, teacher and student, Mister Rogers and the millions of young viewers he has affected, and the more general process of humans educating the generations of humans that follow them.

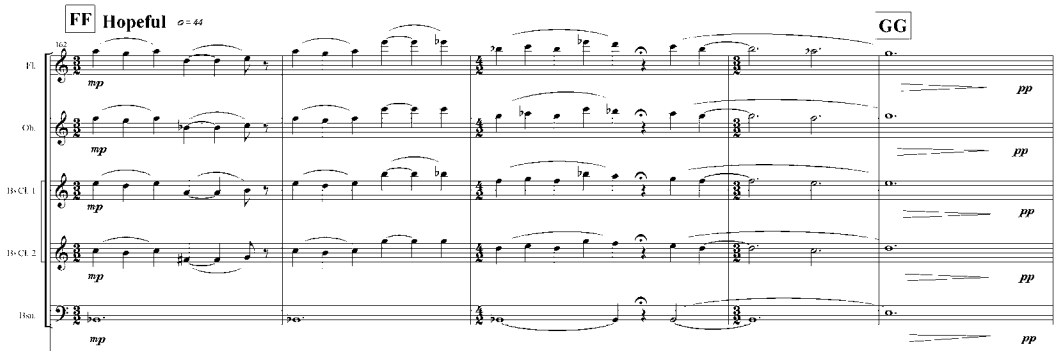
Programmatic Elements Within *Trolly*

The final movement, *Trolly*, is filled with motor-like passages, melodies, and accompaniments intended to create the energy of a speeding locomotive while referencing the popular character from the television series. At some point in each episode, Trolly would take the viewers from the real world into the land of make-believe and back again. In both of these worlds on the show, Rogers presented children with situations addressing their own feelings, fears, and self-worth. In composing this movement, I used Trolly, both in form of the rhythmic Trolly motive from the opening movement and by a more general use of motor-like passages, to symbolize a child's unrelenting journey through lands of uncertainty, fears, and self-doubt.

Near the end of the movement, the music loses its rhythmic intensity, slows down in tempo, and takes on a more reflective, emotional character. After a solo passage in the piano, the orchestra plays what I call the Rogers melody harmonized in seventh chords over a B-flat pedal (Example 4, p. 81). As A-

naturals become A-flats, this passage takes on a dominant feel, preparing the listener for a perfect-authentic cadence in E-flat. The use of seventh chords in this manner also brought me back to the actual musical world of *Mister Rogers' Neighborhood*, in which the great jazz pianist Johnny Costa would begin introducing the show's main theme each day by referencing a passage from a Beethoven piano sonata over a dominant pedal.

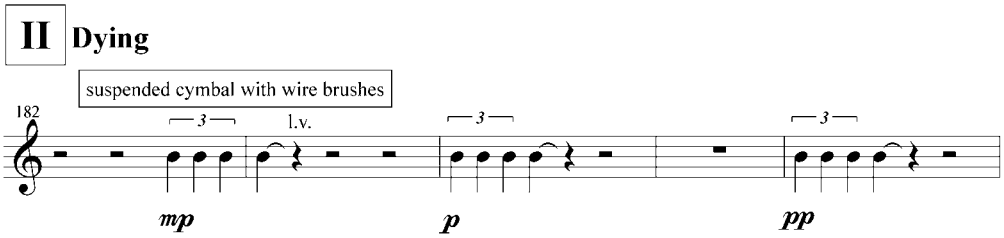
Example 4



During this orchestral interlude, the soloist is instructed to move from the piano once again back to the celesta. The B-flat pedal fails to resolve in the key of E-flat in the manner it might suggest, and the soloist plays a short reflective passage on the celesta, always referencing the main melody through fragmentation. After a somewhat unresolved arpeggio, the soloist stands, removes the zip-up sweater, puts it back inside the celesta bench, removes the suit coat, and puts it back on. A somber clarinet solo plays as the soloist changes clothing and then exits the stage and the rhythmic Trolly motive is played once more over the fading pedal tones in the strings. The Trolly motive at this point is separated into three isolated groups of four notes played on the suspended cymbal with a wire brush (Example 5, p. 82). This separation into isolated groups brings

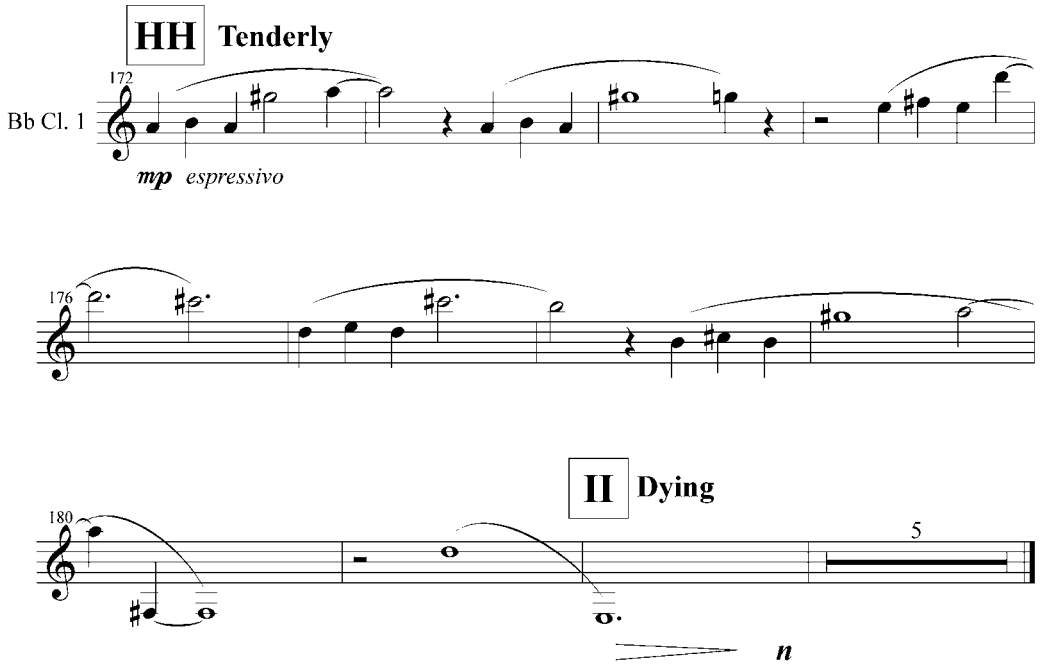
to light the “short-short-short-long” rhythm used in Beethoven’s Fifth Symphony, Prokofiev’s War Sonatas for piano, and many other important pieces in the Western classical tradition to symbolize “victory” via the letter “V” in Morse Code.

Example 5



Death is another of the many topics addressed by Rogers on his television program. During one episode, he took time out to tend to a dead fish in the aquarium at his Pittsburgh studio, showing it to the children and introducing them to the concept of death in animals and humans as well. The somber and fading character of the last bits of music in the concerto works in conjunction with the theatrical gesture of the soloist changing back into the suit coat and exiting the stage to reference the actual death of Fred Rogers. Further hidden in that music is a plagal or “Amen” cadence created by the C-Major harmonies of the final celesta fragments, moving into the G-Major solo of the clarinet:

Example 6



TECHNICAL COMPOSITIONAL DEVICES

As I now begin to discuss some technical compositional devices of this composition, many more programmatic elements shall come to light as well as the influences on my style of writing that I find to be most relevant to this and other recent works of mine. In bringing these devices, composers, and styles to light as aspects of my musical world, I hope to create insight into the compositional choices I have made. The devices used to compose the concerto fall into five categories, which are instrumentation, dramatic pacing, rhythm, harmony, and motivic development.

Instrumentation

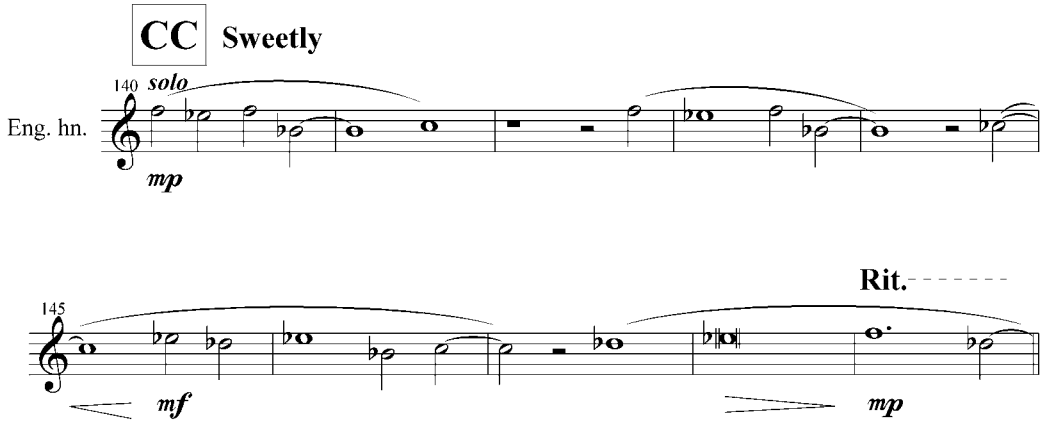
When exploring with me possible instrumentations for my first piano concerto in 1999 with my composition instructor at Wichita State University, Dr. Walter Mays, he suggested I write specifically with a chamber ensemble in mind. For the premiere of that concerto, as with the current concerto, I was responsible for putting together the ensemble for the performance; writing for full string and wind sections would not be practical. Thus, the first concerto required four woodwinds, four brass, two percussion, and single strings, in addition to the solo piano.

Dr. Mays recommended a specific instrumentation for the woodwind and brass sections, which I have utilized in both concerti. Rather than using four different instruments within each wind group, the second and third parts call for the same instrument, allowing each wind group to blend more readily with itself. Thus, the woodwind section in the first concerto consists of one flute, two clarinets in B-flat, and one bassoon, the brass section consists of one trumpet, two French horns in F, and one trombone. Not only are the inner instruments within these groups alike, but the clarinet and the French horn both tend to blend well within orchestral textures, due to the mellow nature of their timbres.

The performance circumstances of *Beautiful Day*'s premiere being similar to that of the first concerto, I have chosen to use a similar instrumentation, making a few minor modifications. First, due to my partiality for oboe and English horn as solo instruments, I added an oboe to the woodwind section. Near the end of the *Trolly* movement, a solo for English horn appears (Example 7, p. 85), played by

the oboist. The solo itself fits well within the range of both instruments, but would be a little nasal and perhaps harsh within the E-flat 4 to B-flat 4 range. The English horn, however works nicely in this range, which is near the bottom part of the range used in the solo at the beginning of the adagio movement of Dvorák's New World Symphony, one of my favorite solo passages from the Western classical tradition.

Example 7



In addition to the doubling of the oboist on English horn, the second clarinet in B-flat changes a few times within *Smithsonian Sweater* and *Trolly* to bass clarinet. In the first concerto, I felt that the bass register of the ensemble was not as strong as I had hoped. For this piece, I made it a point to exploit the rich, low range of the clarinet in B-flat for use within low-range chorale-like textures. Allowing at times the second clarinet in B-flat to switch to the bass clarinet increased the ability to accomplish the desired fullness within the low end of the orchestra.

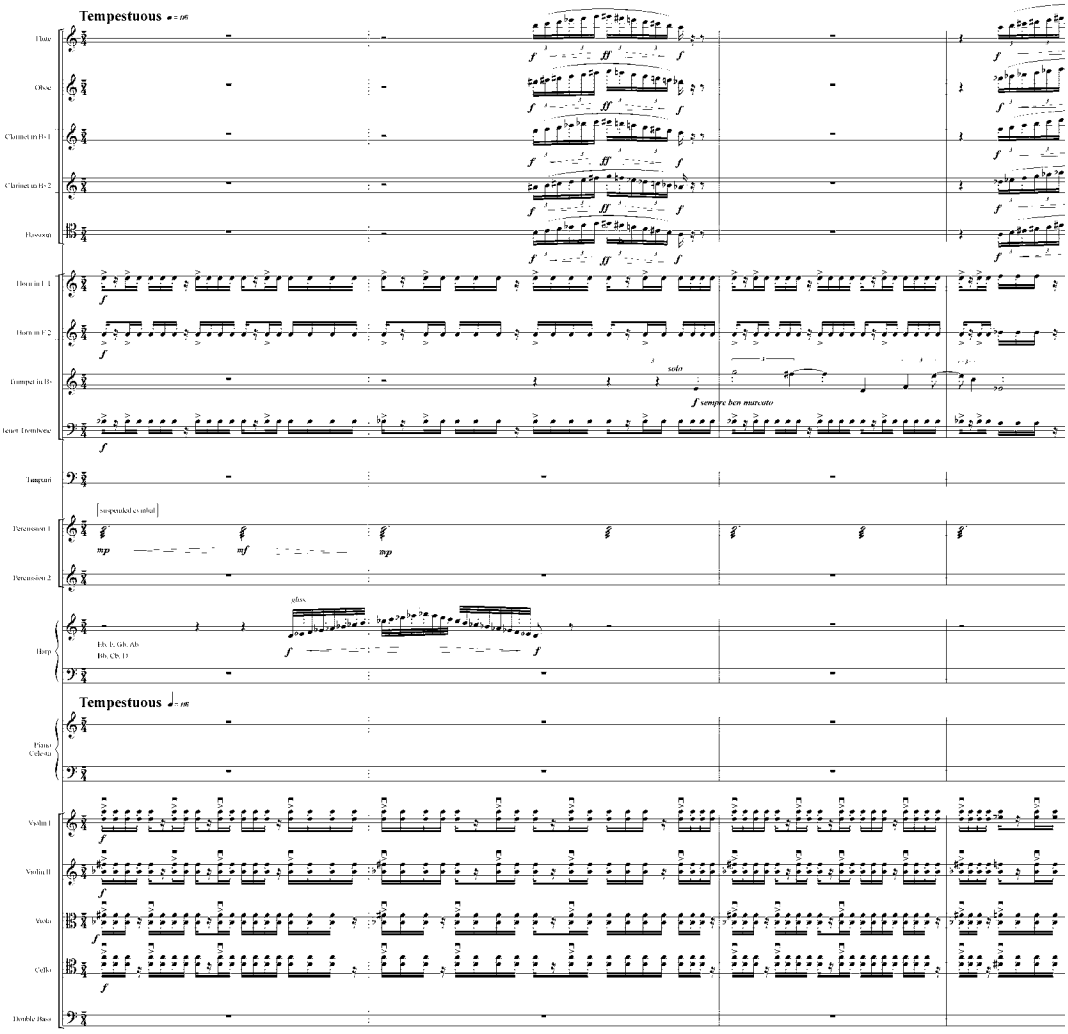
I must admit that my background as a trombonist and pianist for wind ensembles leaves me lacking at times when it comes to writing for strings. The first concerto was actually the first work of mine involving strings. One oversight I have hoped to correct with the new concerto involves the conscious awareness of differences between a single string section and a full string section. During the composition of the first concerto, I was not completely sure how many players I would be procuring for the string parts for the first performance. At times, I would write two string parts in unison in order to fill out the sound of such a small section. What I soon learned was that unisons amongst stringed instruments work best in groups of three or more.

Another experience I had in the summer of 2003 strengthened my position on this issue. That summer I was the pianist for the Nexus Chamber Orchestra of Austin, Texas. This group was self-governed by its members, who were all accomplished young performers from the Austin area. The core instrumentation of this ensemble was directly related to one of the works we performed that summer, the original 13-player version of Aaron Copland's *Appalachian Spring*. The string section for this piece consists of two first violins, two second violins, two violas, two celli, and one double bass. Tuning was an issue even with these seasoned performers during sections in which the two members of each part were playing in unison. As a result of that experience, along with the performance of the first concerto and some advice from my dissertation committee chair, Dr. Kevin Puts, I have intentionally avoided using unisons between any number of stringed instruments less than three in *Beautiful Day*.

My experiences with the first concerto and the Nexus Chamber Orchestra also affected my decisions regarding the use of brass within this work. The first concerto contained a fair amount of loud solo and contrapuntal writing within the brass section itself, which ended up overpowering accompanimental figures or other musical ideas within other sections of the ensemble. Further, during a performance with the Nexus Chamber Orchestra of Paul Hindemith's *Kammermusik No. 1*, I noticed that the one trumpet added to the wind section of the Copland used in many loud passages simply was too loud to balance with the rest of the ensemble. My conclusion was that brass instruments must be used carefully within a small chamber setting.

Thus, in my concerto, there is but one loud solo in the trumpet part, during a section when all other instruments are playing at the highest end of their dynamic range (Example 8, p. 88). Aside from that, the trumpet solo in *Smithsonian Sweater* is played with cup mute. At other times in that movement as well as near the end of *Trolly*, the muted trumpet is used to blend with harmonic woodwind passages. Regarding the brass section as a whole in this piece, I was careful to make sure that all loud passages would not cover up any musical ideas within other sections, and I avoided the use of counterpoint within the brass section.

Example 8

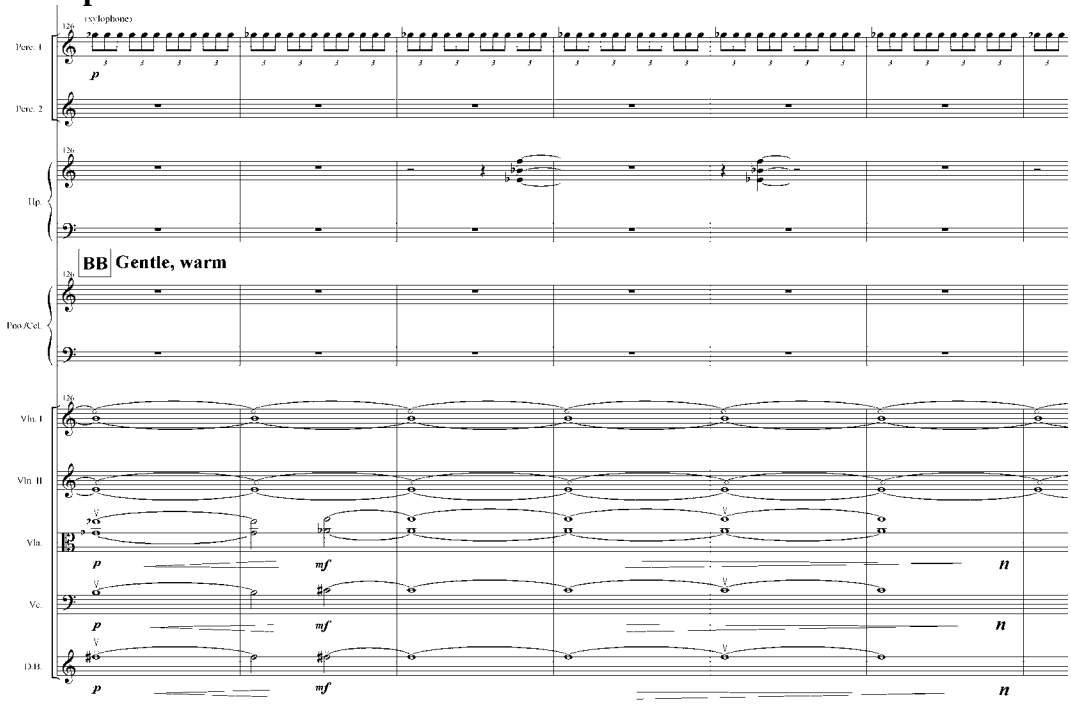


The percussion used in this piece is quite minimal, written to be played by two players. The second player is responsible for timpani. The xylophone is the only percussion instrument called for in *Smithsonian Sweater*. The predominant presence of the xylophone in this piece serves two purposes; the first purpose is to work in conjunction with the celesta to produce a child-like character in the overall sound. I tend to equate the xylophone with the music of cartoons and other less serious music. The timbre of the celesta has similar child-like

connotations seen in music such as Tinkerbell's music in the musical *Peter Pan* and Jerry Goldsmith's theme for Carol Anne in the eighties horror film *Poltergeist*.

The other function of the xylophone sounds within the concerto is to provide a constant motor, perhaps like that of a train engine, to contrast with lyrical music that is sounding simultaneously:

Example 9



Another way of varying the chamber ensemble within this piece was by the utilization of celesta and prepared piano in addition to standard piano techniques within the solo part. Later in this dissertation, I will discuss how these three elements are an important part of the dramatic pacing of the concerto. For

now, let us take time to discuss in depth the utilization of prepared piano within *Hisher Boobtrunk*.

USE OF PREPARED PIANO IN *HISHER BOOBTRUNK*

George Crumb as Inspiration

During the summer of 2004, I was one of ten composers who received a commission opportunity from the Oregon Bach Festival Composer Symposium to write a short piece for the celebration of the 75th birthday of George Crumb. At this University of Oregon festival, many works of George Crumb and his son were included alongside the newly-commissioned works. Having the experience of sitting through these concerts as well as an afternoon of Crumb presenting some more of his own music, I became very well-acquainted with the prepared piano sounds prevalent in much of his works.

During the performance of one of Crumb's piano solos, I was struck suddenly by an interesting idea; what would happen if the pianist were to reach into the piano in this sort of piece and "produce" a sound that could not possibly come from the inside of the piano, perhaps by means of electronics or tape? I let the question run through my mind for the next few months until I realized the concept of deceptively "throwing sounds" from one point of the stage to another would work perfectly within the context of the program in the *Hisher Boobtrunk* movement. However, instead of using electronics to imitate the prepared piano

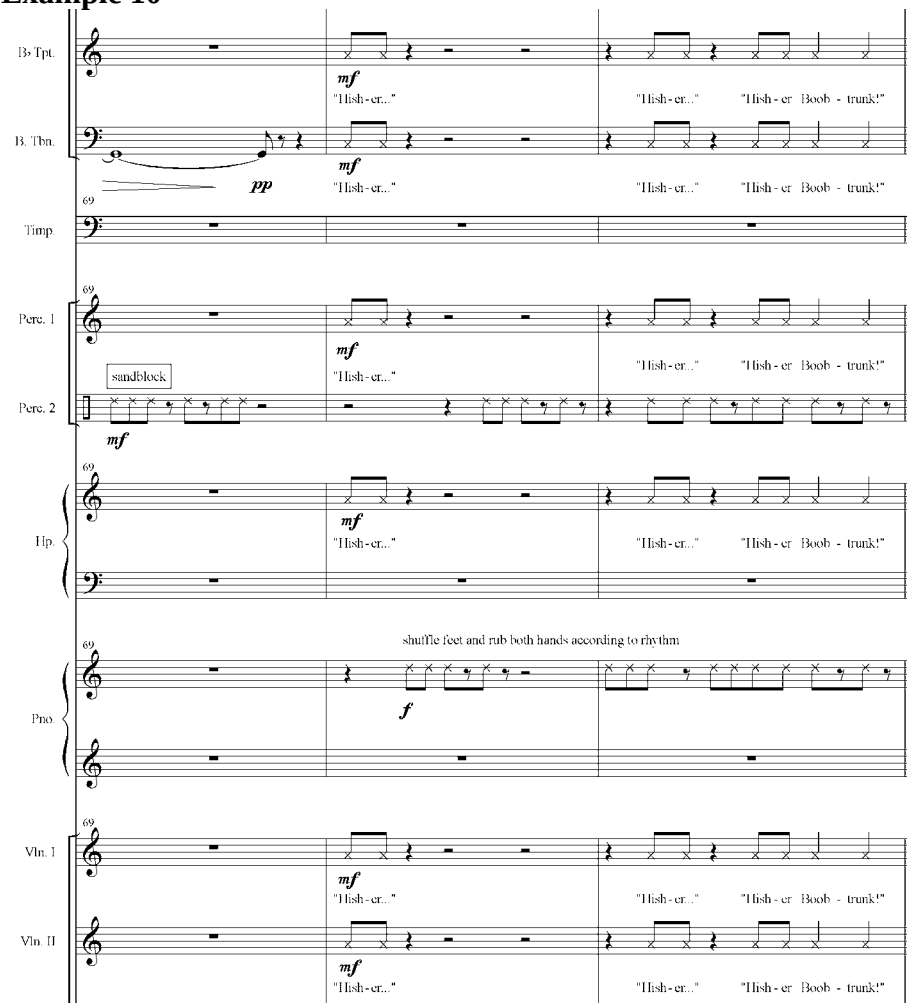
sounds, I decided to use the actual members of the orchestra, thus simulating the relationship between puppetmaster and puppet.

"Shuffle and Rub"

This being the first time to try my hand at writing extensively using prepared piano techniques, I had to come up with a clear way to notate the different events for proper execution by a pianist. For the instances in which the soloist is instructed to rub his or her hands and feet together in specified rhythm, I used the "X" note-head traditionally used in percussion writing (Example 3, p. 79). This serves its purpose well for notes that entirely emphasize the attack with little or no sustain; however, for notes that will sustain longer than one quarter-note, it is necessary to have the option of filled-in or hollow note-heads in order to create and distinguish between longer values. This said, I still wanted to find a way to distinguish notes played inside the piano from notes played on the keyboard. Thus, I decided to use different shapes of note-heads for different techniques.

The shuffling of the soloist's hands and feet, represented by the "X" note-head, is answered in the "Imitation" section of *Hisher Boobtrunk* by the sand-block in the Percussion 2 part. Since these two similar sounds may be heard to have a whispered quality, I eventually employed the rest of the orchestra to whisper "Hisher" and "Hisher Boobtrunk" at various points within the movement. Near the end of the movement, these three variations of a similar color are used in counterpoint with each other:

Example 10



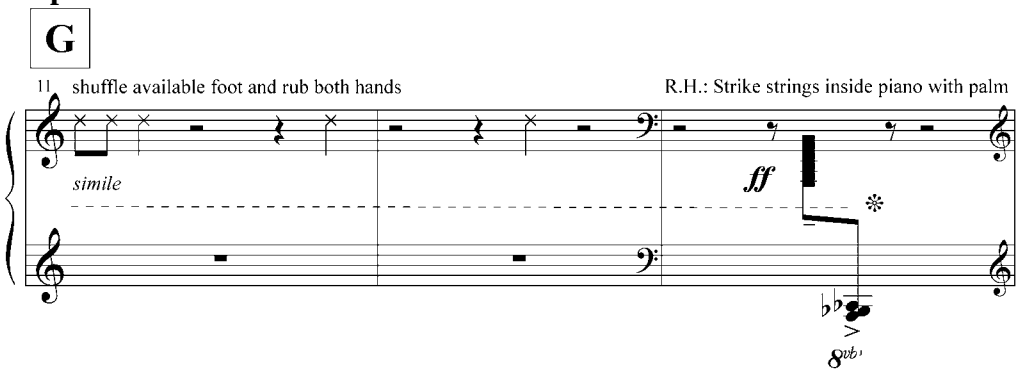
Ultimately, the journey of this motive from the shuffling of the "Puppetmaster" to the imitation of the "puppet" to the actual whispering of the name "Hisher Boobtrunk" is meant to symbolize the bringing to life of a non-living object, which is the entire purpose of a ventriloquist's dummy. It is the feeling of many that Rogers and his peers in children's educational television have had a grave responsibility toward their viewers. While each child has his or

her own unique capacity for creativity, children learn by the teachings and examples set before them and imitate these learned behaviors in their own lives.

Rhythmic Cluster Motive

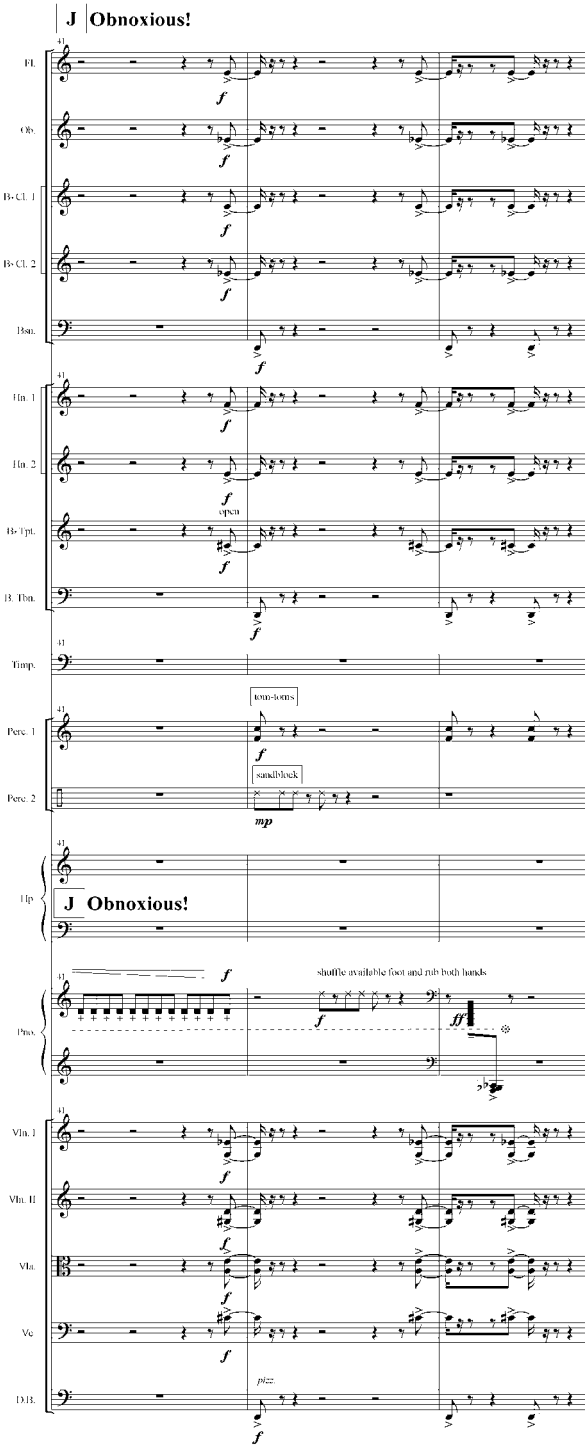
The second motive found within the prepared piano part is a loud cluster struck on the low strings inside the piano by the pianist's right palm followed by a quick, dry cluster played on the bottom three notes of the piano keyboard with the left hand:

Example 11



This two-part rhythmic motive is later answered by the orchestra by a tutti cluster followed by a loud D from the bass instruments, at times including timpani or tom-toms (Example 12, p. 94). This is perhaps the least convincing imitation from soloist to orchestra due to the fact that the timbres and "harmonies" found within the sounds are quite different. The underlying rhythmic effect, however, is the same.

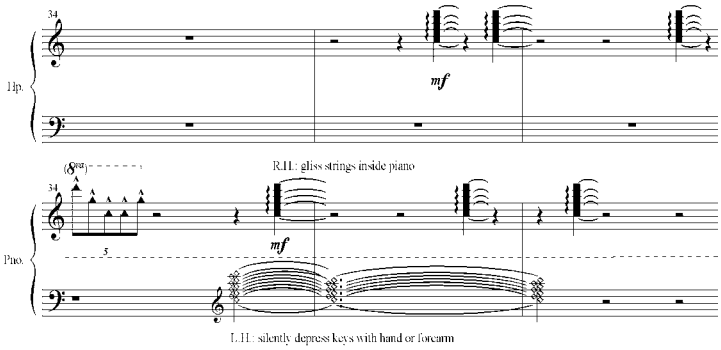
Example 12


J Obnoxious!
Fl.
Ob.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
Hn. 1
Hn. 2
open
B♭ Tpt.
B. Tbn.
Timp.
toms-toms
Perc. 1
sandblock
Perc. 2
Hp
J Obnoxious!
shuffle available foot and rub both hands
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.
pizz.

Diatonic Glissando Motive

Another motive passed between soloist and orchestra is the diatonic glissando (Example 13). In order for the glissandi of the piano and harp to be similar in sound, I knew the typical chromatic glissando of the strings inside the piano would not do. Therefore, the glissandi inside the piano are performed with the right hand whilst the left hand silently depresses the corresponding white keys within the range of the glissandi. The keys that are silently depressed by the left hand are notated using diamond-shaped note-heads, similar to those used for the notation of artificial harmonics in stringed instruments. Only the sound of the white keys being depressed will continue to ring after the strings are strummed. The harp is thus able to imitate precisely with glissandi in C-Major.

Example 13



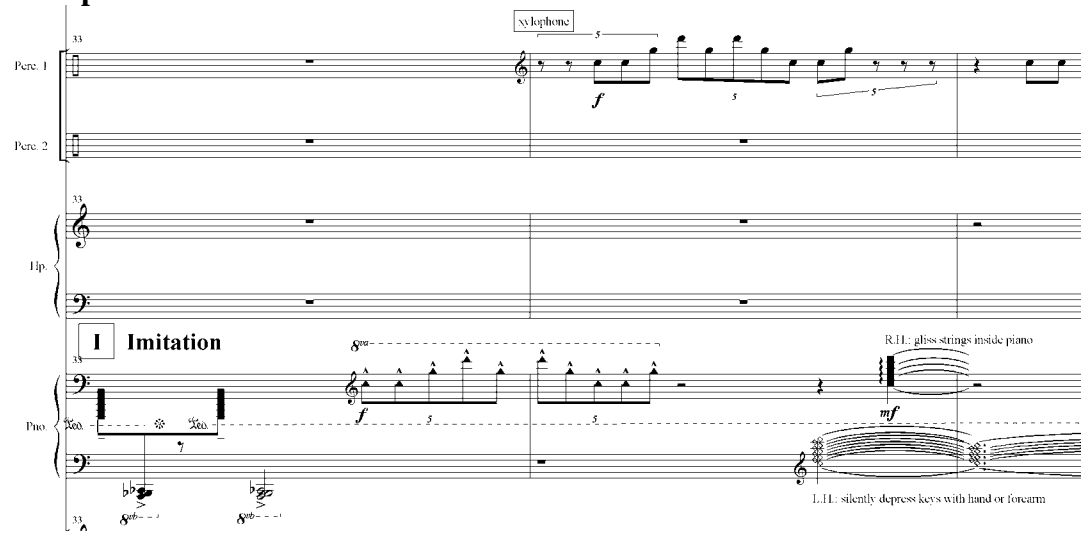
In the "Puppet Symphony" section of the movement, the harp actually begins to put the upward and downward glissandi together into one full motion, a variation on the original concept introduced by the soloist. In terms of the program of the piece, this could symbolize the ability of children or students to learn basic ideas through imitation and to then use their own minds in creating

new ideas based on the things they have learned. Such is the process of a modern composer, who takes elements set forth by other composers throughout previous centuries and creates new music by manipulating any combination of these elements.

"Dry Quintuplets" Motive

The fourth motive passed from soloist to orchestra in this movement is found in the form of eighth-note quintuplets often followed by a figure in regular eighth notes:

Example 14



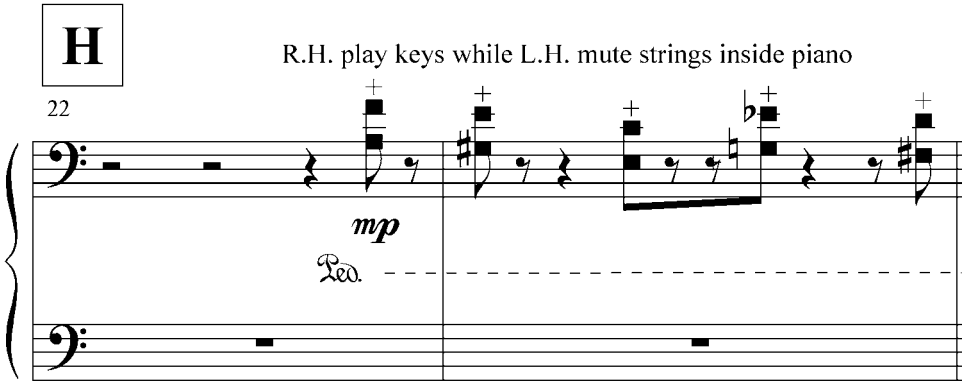
The piano version of this motive, notated with triangular note-heads, is played on the keyboard; however, the strings in the range corresponding to the three notes being played are prepared by being covered by two slightly overlapping strips of masking tape. The resulting sound is a very high percussive "clink" with a less definite pitch than the regular piano sound at this register. The

timbral equivalent I chose in the orchestra for this motive is the xylophone. As suggested before, the xylophone and similar timbres help to create the toy-like quality that might be associated with childish things such as a puppet.

Pizzicato "Chorale Motive"

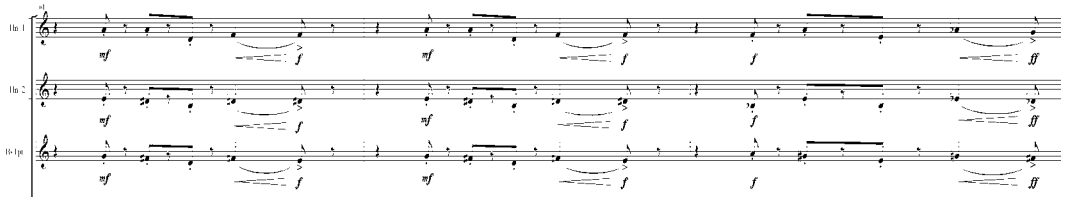
The next motive utilized in the movement is one of two motives in *Hisher Boobtrunk* that are melodically connected to the outer movements of the concerto. I will show later how these motives are very directly related to what I call the "chorale motive" in *Smithsonian Sweater* and *Trolly*. Concerning the performance technique related to the first of these motives, the right hand plays the designated keys in parallel sixths on the keyboard as the left hand mutes the corresponding range of strings inside the piano (Example 15, p. 98). The result is quite similar to the pizzicato of a stringed instrument. Consequently, the orchestral imitation of this sound occurs in the pizzicato strings. Perhaps another symbol relating to the ability of the "learner" to vary learned ideas, the strings change from the pizzicato performance of this motive to a repeated staccato bowing.

Example 15



The brass instruments eventually take on the chorale motive as well, adding more contrast with dynamics and articulation:

Example 16

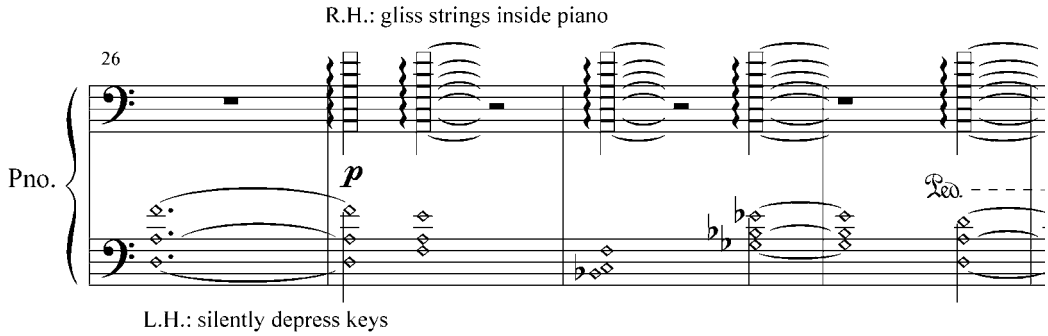


One might draw the metaphor that students may learn from the variations of other students and create their own variations on those variations. More directly, one child might learn something about the subject of death from another child who received his or her insight on the topic while watching an episode of *Mister Rogers' Neighborhood* dealing with the death of a pet. The child who never saw the episode may still make his or her own inferences and correlations to the recent death of a grandparent.

Strummed "Chorale Motive"

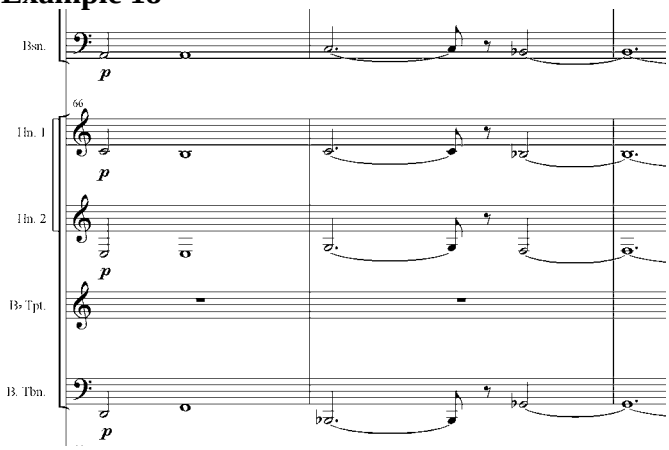
The second motive based on the chorale motive is found in the solo piano using a technique similar to that used to create the diatonic glissandi:

Example 17



Instead of creating a ringing scale however, a progression of three-note chords containing the chorale motive are silently depressed in the left hand and thus left to ring after the strings in the appropriate range inside the piano are strummed. The orchestra imitates this motive only once during this movement; immediately following the climax of the "Puppet Symphony," the progression of three-note chords implying the chorale motive is played softly by the low brass, low strings, and bassoon:

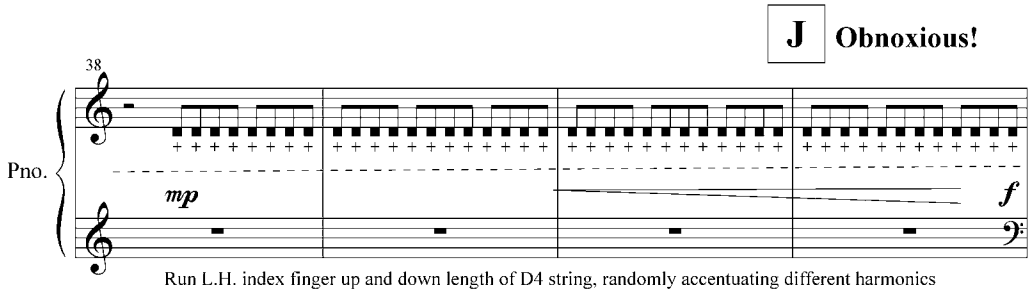
Example 18



"Harmonics Motive"

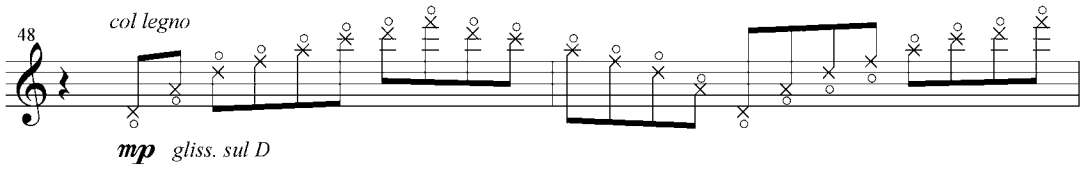
The two motives that remain within *Hisher Boobtrunk* are not actually introduced in the opening section, "The Puppetmaster." In the middle of the "Imitation" section, the piano suddenly begins playing a repeated D4 with the right hand while the left hand mutes the string, running the finger up and down the length of the string to bring to the fore different harmonics on the D4 fundamental:

Example 1**9**



The sound created is in two parts: a loud, percussive "hit" of indefinite pitch and the quieter-sounding harmonic. In order to recreate this sound in the orchestra, the woodblock is used very quietly to create the percussive "hit," and the cello plays the eighth-note motoric figure *col legno* while the left hand glissandos over the different positions for harmonics on the fingerboard (Example 20). The basic concept for this glissando over harmonics can be seen in Igor Stravinsky's writing for stringed instruments in *Petrouchka*.

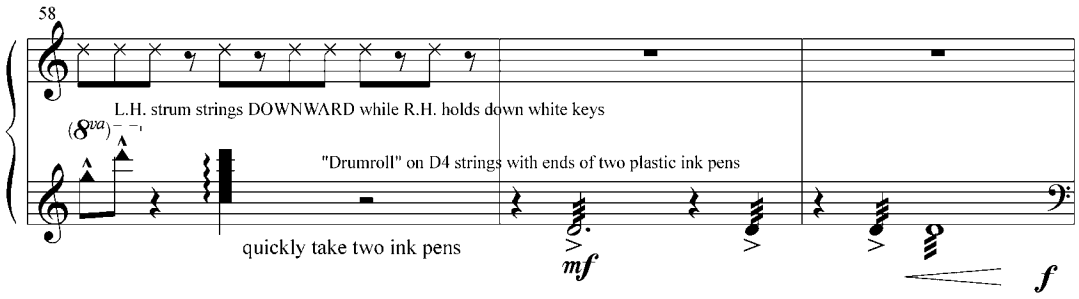
Example 20



"Drumroll Motive"

The final motive involved in the soloist-to-orchestra exchange makes its first appearance even further into the movement. As the orchestra has taken over all of the previously established motives during the "Puppet Symphony," the soloist presents one more, a simple "drum-roll" on the D4 string within the piano using the ends of two plastic ink pens (Example 21, p. 102). The resulting sound when accompanied by the sustain pedal is a definite D4 pitch with a very bright ringing of high overtones. Except for the definite pitch, the metal triangle rolled in the same manner becomes the orchestral equivalent.

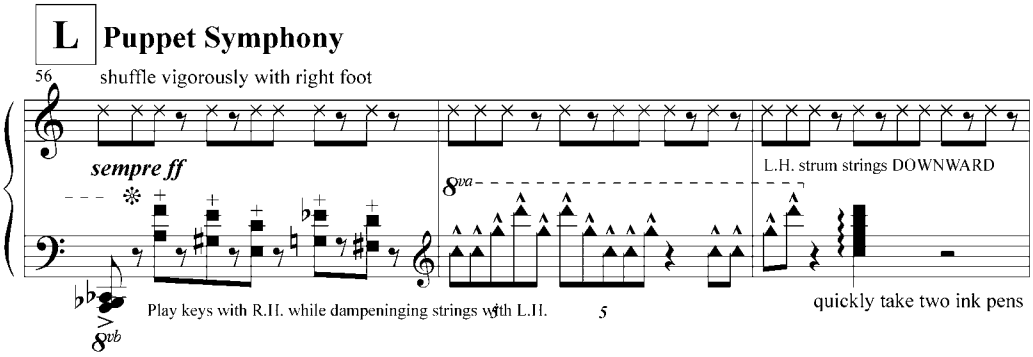
Example 21



Virtuosic and Simultaneous Presentation of Motives in the Solo Piano

One other item of interest regarding the relationship between the soloist and orchestra is found within the "Puppet Symphony" section of the movement. While the orchestra presents many motives at once, the piano soloist virtuosically attempts to play the different motives along with the players in the orchestra:

Example 22



It is of course impossible for the soloist to perform all of these at the same time; in essence, the "teacher" loses the ability to keep up with the many "students" and ideas the teacher has taught them. Bringing the metaphor further, when an educator such as Fred Rogers has committed a lifetime to bringing such a

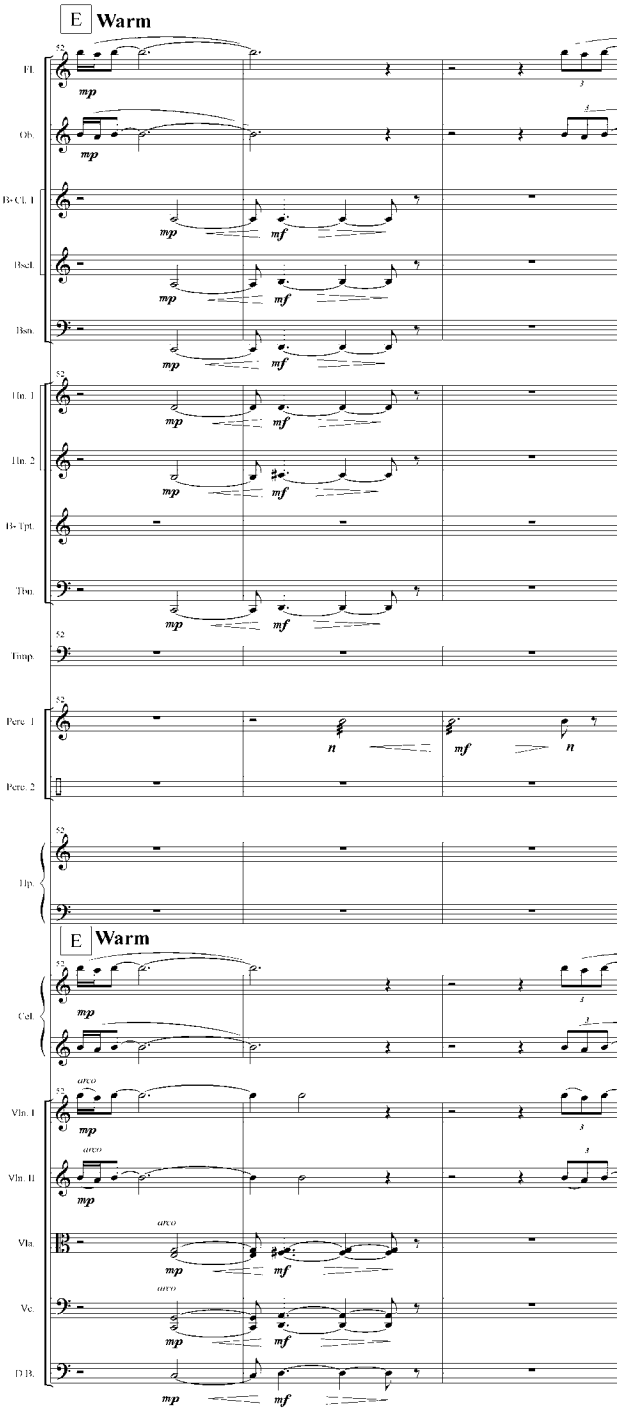
vast body of knowledge and encouragement to millions of children, the effect is much bigger than he or any one person could ever be or imagine. To quote Rogers himself, "If you could only sense how important you are to the lives of those you meet; how important you can be to the people you may never even dream of. There is something of yourself that you leave at every meeting with another person" (*The World According to Mister Rogers* [New York: Hyperion, 2003], 160).

DRAMATIC PACING

Reservation of Register

After taking an in-depth look at instrumentation issues including specifics regarding the function of the prepared piano in the *Hisher Boobtrunk* movement, let us address the second major category of technical concerns, dramatic pacing. A lesson I have learned from my most recent composition instructor, Dr. Kevin Puts, is the importance of reserving registers, instruments, and timbral groups within orchestral textures as a way of creating moments of arrival with the freshness of contextually new sounds. A prime example of this is the reservation of the lower register in the first movement, *Smithsonian Sweater*, until a point near the end of that movement. The function of that point in the movement is a recapitulation of earlier materials (Example 23, p. 104); however, the introduction of the low register at this point makes the material sound quite different, adding a bit more of an emotional feel to the equation, via the warm triads and the half-step "rub" contained within the two clarinets, the two horns, and the viola. I will address the concept and use of the "rub" within the concerto at a later point.

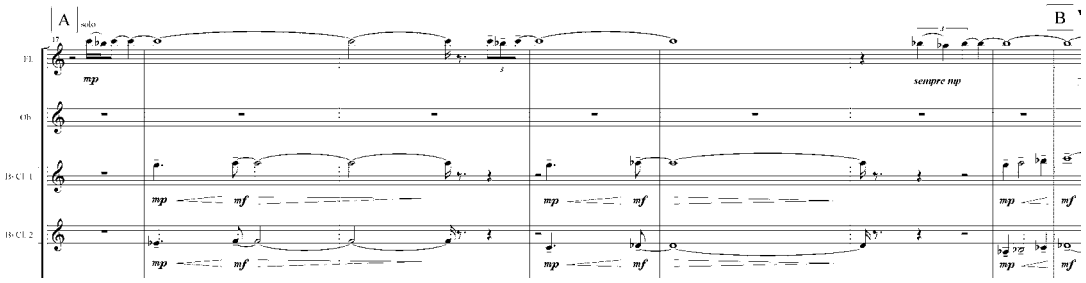
Example 23


E Warm
Fl.
Ob.
B♭ Cl. I
B♭ Cl.
Bsn.
Hn. 1
Hn. 2
B♭ Tpt.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
E Warm
Cel.
Vln. I
Vln. II
Vla.
Vc.
D.B.
arco
mp
mf

Gradual Introduction of Instruments

Each instrument within the first movement is gradually introduced. The opening involves a solo played by celesta at a very soft dynamic (Example 1, p. 77). In contrast to the soft and mellow tones of the celesta, the xylophone enters at the end of this solo, introducing the rhythmic Trolly motive with its brittle, toy-like sounds (Example 2, p. 78). Repeating the basic melodic material from the celesta at the beginning, the flute and two clarinets enter next:

Example 24

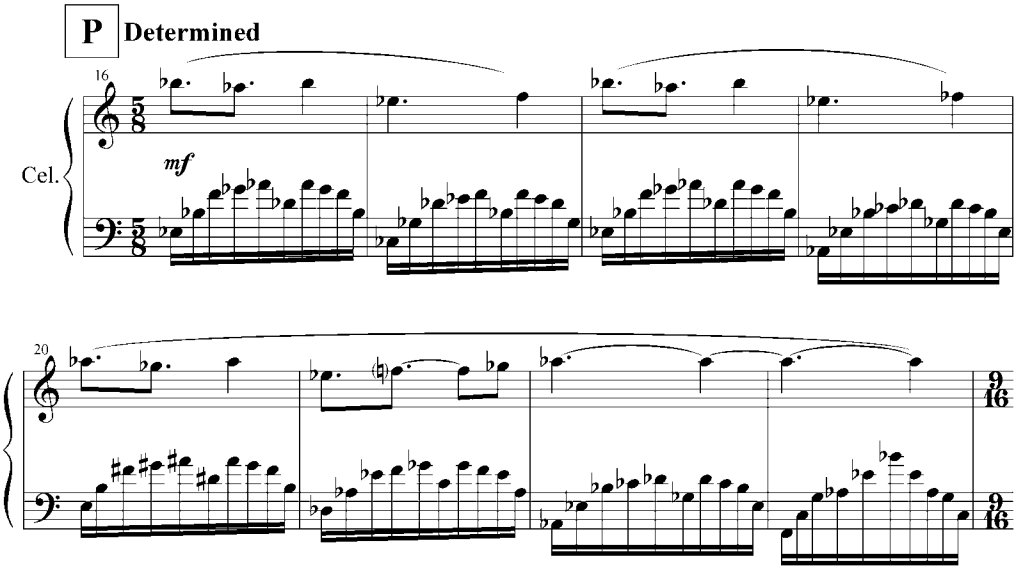


Gradually the oboe, muted trumpet, and bassoon make entrances within a contrapuntal texture. Finally the high strings and woodwinds enter to harmonically support an increasingly active celesta passage. The harp makes an entrance to add color at this point. Once this gradual increase of volume and rhythmic intensity in the celesta reaches a climax, a moment of silence ensues. Entering for the first time in the rhythm of the Trolly motive are the rhythmic sounds of string players tapping on their instruments. Finally, the entrance of the lower registers at the recapitulation brings in the remaining lower instruments.

The gradual introduction of different instrumental sounds continues throughout the following two movements as well. The second movement begins

with an extended introduction of the prepared piano sounds. This movement is also the first to include the woodblock, sand-block, and timpani, as the only percussion utilized in the first movement is the xylophone. The opening of the *Trolly* movement gives us the first constant and loud *tutti* section which, with its piercing nature, should be somewhat of a shock to the unsuspecting audience (Example 8, p. 88). I am assuming that the audience will not expect the heretofore ephemeral nature of the piece to give way to an intense orchestral texture of such force. As this music dies down, the soloist enters once again on the celesta:

Example 25



After a certain amount of dance-like play between the celesta and orchestra, the ensemble suddenly interrupts the joyous atmosphere with two tutti stinger chords with octatonic implications. The celesta part suddenly tries to match the intensity of the orchestra but is incapable of competing with the large

large harmonic blocks of chords and small changes to the piano and brass music, that the tempo has indeed shifted.

HARMONY

General Fascination

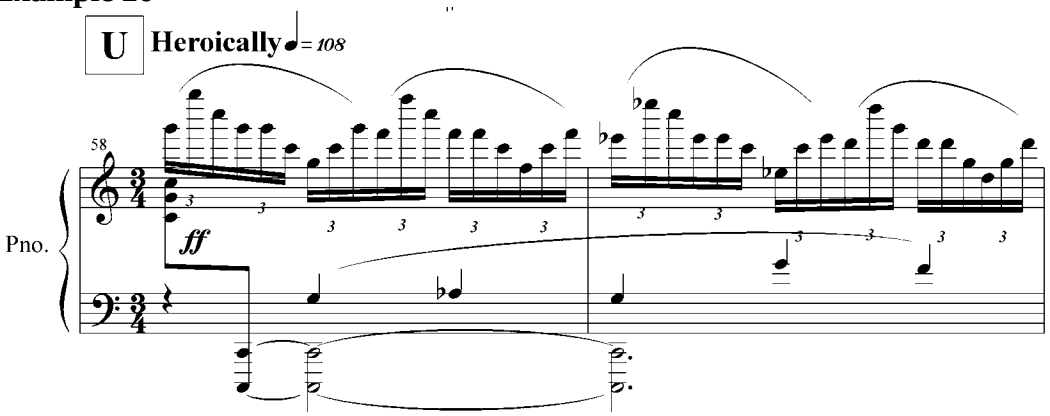
The next major category of devices used in the composition of this work is harmony. I find as a pianist that I spend a considerate amount of time considering harmony within any work I hear, perform, or compose. I have known other musicians to become deeply affected by a beautiful melody or a well-crafted formal scheme within a piece; nine times out of ten when I am deeply affected by a piece of music, it is a reaction to harmonies that I find to be engaging. These harmonies often are incredibly simple in the diverse range of possibilities found within music from medieval ages through the atonality and total serialization of the first half of the twentieth century and the electronic music of the past fifty years.

Tonal Implications and the "Two-Chord Progression"

Harmonies that intrigue me always suggest a tonal center, whether that center is realized fully, partially, or not at all. As a child during the eighties and early nineties, I became familiar with the blatant, root-positioned "I-IV-V with a little bit of vi" found in the music of U2, Bruce Hornsby, Don Henley, Rick Springfield, Pat Benatar, Joan Jett and the Blackhearts, the Go-Go's, Juice

amount of sound and becomes swallowed up in the texture. It is important to note at this point in the concerto that the work is more than halfway over and the soloist has yet to play a single passage alluding to traditional piano techniques. Intended to be a very striking entrance, the soloist enters after the military-like orchestral interlude with the virtuosic bravura found in the piano concertos of Sergei Rachmaninov and Sergei Prokofiev (Example 26). The soloist being our protagonist in this movement, we see that he or she is able to rise to new levels to meet new challenges set forth with this first real instance of energetic passages expected of a traditional piano concerto.

Example 26

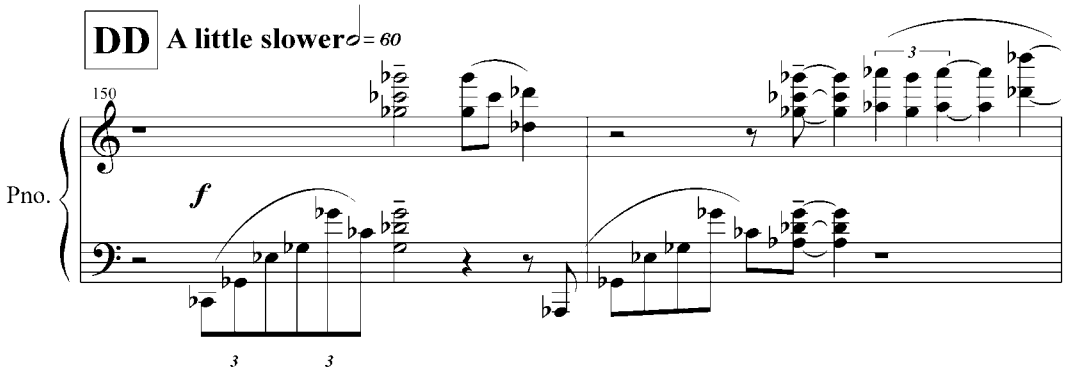


The presence of motoric figures in the soloist's music up to this point in the movement is quite intentional, suggesting the constant struggle of Trolly, or as I think of him in this movement, *The Little Engine That Could*. Another analogy that comes to mind regarding the locomotive program is a scene from a book I read as a child by Stephen King and Peter Straub, *The Talisman*. In this scene,

the main character named Jack, and a friend he has picked up on his quest, are riding an ore cart on a train track through an incredibly hostile desert in a fantasy world. Dangerous creatures as well as flying fireballs threaten them at every yard they travel. Mister Rogers regularly addressed issues of fear and courage within episodes dealing with the fears more appropriate to young children, such as the fear of a doctor's visit or perhaps the fear of being sucked down the bathtub drain.

As the music begins to lose rhythmic intensity near the end of the final movement, we hear the first slow and reflective music to be played by the soloist on the piano within the piece:

Example 27



The final passage in this style is played by the soloist who has returned to the celesta, bringing a sort of closure to the shifting of instrumentation and technique in the solo part throughout the entire three movements of the concerto. Hence, the reservation and return of certain registers, styles, sounds, and instruments is paramount to the dramatic pacing of *Beautiful Day*.

RHYTHM

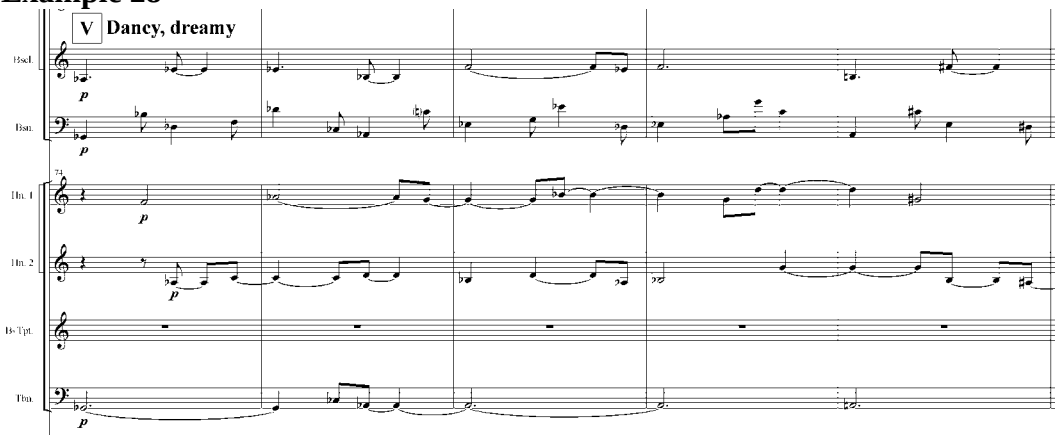
Creating Space

The third major category in my list of important compositional aspects is rhythm. The rhythmic activity in my body of work to date is typically very full and constant, perhaps somewhat comparable to the rhythmic relentlessness behind the works of Johann Sebastian Bach and Paul Hindemith without the constant counterpoint. It has been my intent to allow the first two movements of the concerto a certain amount of space that is uncharacteristic of my music, seen most dramatically in Examples 1 and 3 (pp. 77, 79). This is a quality inherent in much of Crumb's prepared piano music, as he lets the vibrations of strings within the piano almost completely die away at times before moving onward to the next idea.

Rhythm Versus Meter

Another strategy I often employ to help in generating rhythmic variety is creating tension between rhythms and their normal "expected" functions within a regular meter. This concept is not new by any means; it is one quality of the music of Paul Hindemith that has intrigued me since I was introduced to his music at the age of 19. While Hindemith uses complex rhythms within simple meters to create a temporary departure from stability and a return to form phrases, I tend to use the technique in a less structured way. At the "Dancy, dreamy" section in *Trolly* (Example 28, p. 110), the rhythm in the low instruments begins resembling a syncopated three-four meter but is quickly thrown off as different beats become accented or are given importance in other ways.

Example 28



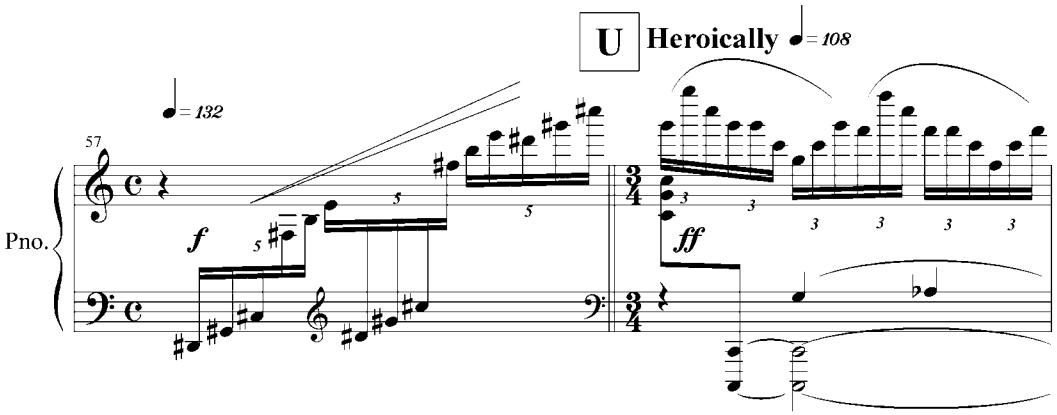
For example, the sustained bass of the texture in the trombone and cello changes to highlight a new chord on the on the second eight-beat in the second bar of the "Dancy, dreamy" section, obscuring the three-four meter by giving importance to a weak beat. Further, the steady syncopation heard most easily in the bassoon suggests a six-eight feel throughout this section, yet it clearly follows a three-four pattern in the fourth bar. This method of fulfilling and obscuring metric expectations helps to remove the listener a step from the motonous certainty of a predictable, strictly-followed meter; it may also serve as a method of accelerating or decelerating a tempo in a highly controlled manner, such as when the rhythmic values get longer towards the end of the final clarinet solo of the concerto (Example 6, p. 83).

Metric Modulation

One final aspect of rhythm worth mentioning in *Beautiful Day* is the use of subtle metric modulation in the last movement as the rhythmic intensity of the

music accelerates. At the very first entrance of the piano in *Trolly* (Example 29), an ascending passage serves as a pick-up into the new tempo taken on by the solo piano in its romantically charged virtuosic bravura. The tempo of the "military-like" section leading into this "heroic" section is one quarter note at 132; the tempo after the sweeping pick-up figure in the piano is one quarter note at 108. Roughly, the quintuplet sixteenth note of the first tempo becomes equal to the sextuplet sixteenth of the second, allowing the pianist to create the effect of a constant motor while shifting the pulse slightly. The new pulse is slower than the first, and yet because of the amount of activity present in the busy solo texture, the music seems busier than before.

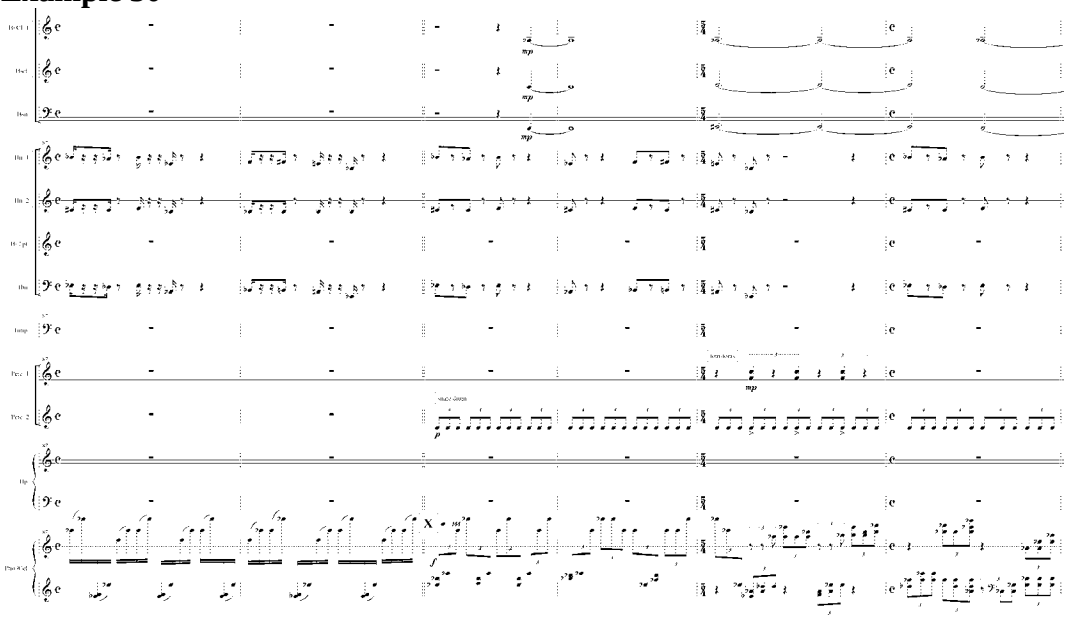
Example 29



At the section labeled "Ritmico," another metric modulation is employed, albeit obscured in the solo piano with the help of the rhythmic Trolly motive. Still at one quarter note equaling 108, the French horns and trombone execute a syncopated *secco* figure which alternates falling on strong and weak beats as it generally appears as the first of every three sixteenth notes. The second time this two-bar figure appears, the motoric rhythm in the piano part takes on the

responsibility of adding more syncopation to obscure the pulse a little. As the quarter note suddenly shifts to 144 at rehearsal "X," the sixteenth note becomes equal to what would be the new triplet eighth:

Example 30



In the new tempo, the French horns and trombones are able to perform the same *secco* figure of the previous measures at the old tempo, furthering the obscurity of the tempo change. In the context of the new tempo, their figure has ceased to be syncopated, now falling squarely on quarter-note beats. Further blurring the switch in tempo is the entrance of the piano at "X" with a triplet motor figure isorhythmically accenting every fourth note; if piano and brass music at this point were mistaken to be the pulse, the music would in fact still be in the meter of the previous section. Gradually, it becomes apparent, with the

Newton, Eddie Rabbit, and countless other pop music icons. As a high-schooler discovering Prokofiev for the first time, namely through his second and third piano concertos, my capacity to appreciate more "sophisticated" harmonies began to develop; however, the harmonies that still attract me to Prokofiev today often involve at the least a departure from some kinds of obvious or traditionally common harmonic ideas.

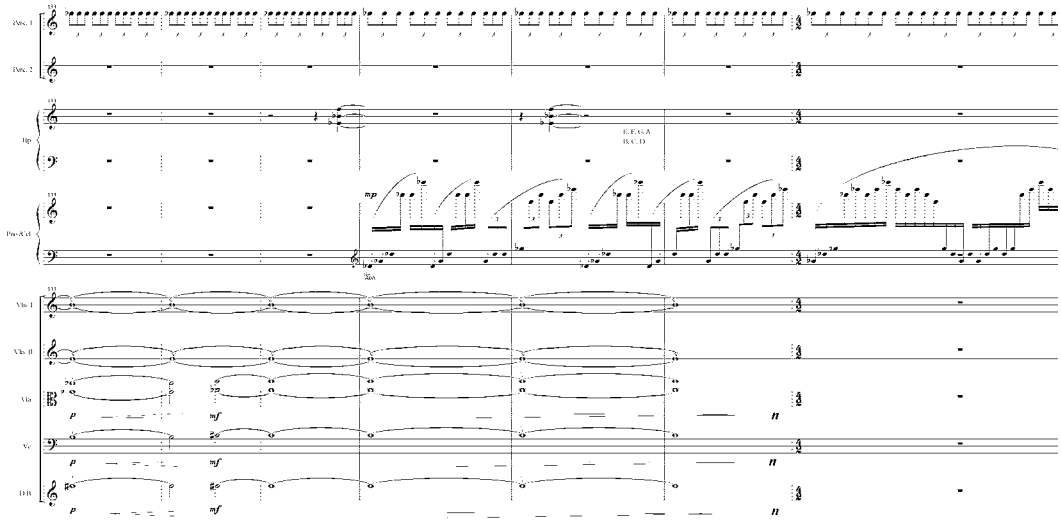
The harmonies most striking to me within *Beautiful Day* are those involving a tension created by establishing a succession of two chords that could dually serve as IV to V within a major key or VI to VII within a minor key. If "resolved appropriately," they would both resolve to a minor triad one whole-step above the second chord. Thus the V in the major key could resolve to the major tonic or deceptively to a vi; if viewed as a progression within a minor key, the VII could resolve to a tonic chord which could also be "Picardized." The mixture of major and minor implications in both of these possible explanations for the two-chord progression helps to blur the exact nature of the individual chords' functions while the music remains governed by a clear tonal pull. It is this kind of harmonic subtlety that draws me to the music of Sergei Prokofiev as well as to the more tonal music of "post-minimalist" composers such as Michael Torke and the film scores of James Newton Howard, Danny Elfman, and James Horner.

This two-chord progression is first implied in *Smithsonian Sweater* by the introduction of the clarinets (Example 24, p. 105). The progression is stated more fully when the lower instruments state the idea in the recapitulation (Example 23, p. 104). In addition to the full triads at this point, the "harmonic rub," to borrow a term from jazz, appears to heighten the effect; a discussion of the "rub" is still to

follow. Just following the nightmarish climax of the Trolly movement is another statement of the two-chord progression with the "rub" (Example 9, p. 89).

At this point, the harp enters, striking a few times a stack of fifths resembling a ninth chord in what would theoretically "resolve" the progression from VII to i. Yet, the harmony of the VII chord is held throughout the implied resolution, negating its potential resolving effects. As the progression is repeated a second time (Example 31), the solo piano enters with a passage in sixteenth notes consisting of the dyad in fifths (G-flat and D-flat) that would imply a resolution from V to I in the key of G-flat Major.

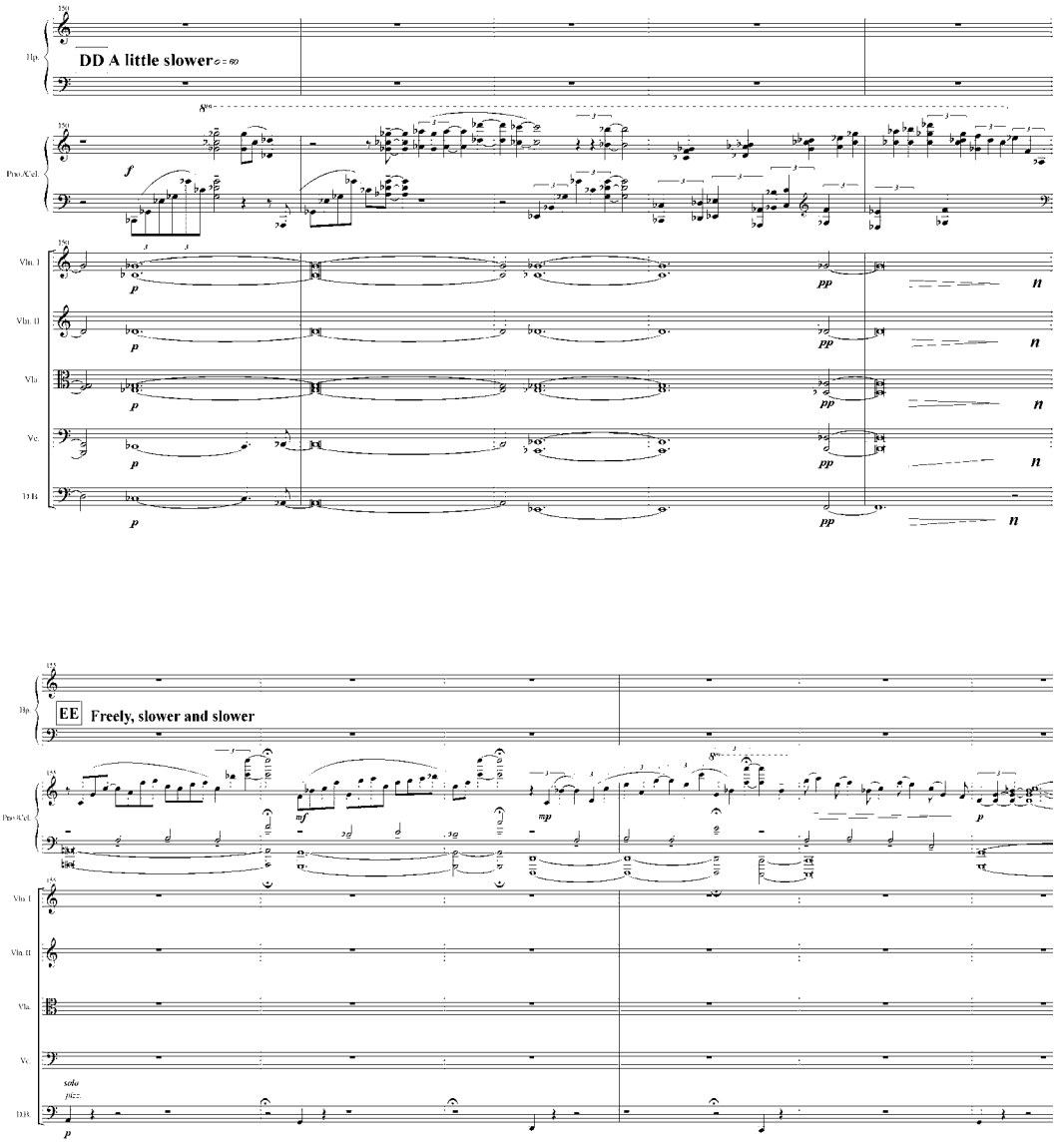
Example 31



The ensuing English horn solo (Example 7, p. 85) supports this resolution by a statement of what I call the "Rogers melody" in that key. In a similar tonal world, the following progressions in the lower instruments and solo piano

passages (Example 32) are variations on a favorite progression from an old Nintendo game entitled *Mega Man X* that I played as a child.

Example 32



Though I created it unintentionally, I believe it important to point out the motivic consistency between the two-chord progression and the first two notes or chords of the chorale motive, the first two notes of which form an ascending major-second interval. The main idea behind the two-chord progression is that it in and of itself rarely seems to resolve. Putting it in the context of a progression that in fact continues onward helps to increase the tension created in the instances where the progression does not continue past the two chords. Aside from the prevalence of these implied tonal progressions, the concerto contains a share of tertian and quintal harmonic techniques that I have used often in compositions of recent years.

Tertian Harmonies

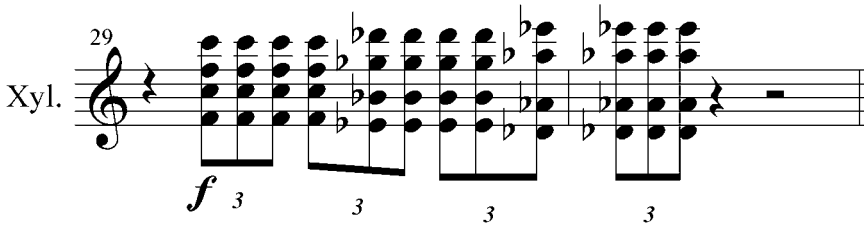
My particular use of extended stacks of tertian chords to create the harmonies of the nightmarish sections of the *Trolly* movement (Example 8, p. 88) is influenced by the similar and frequent use of thirds in the music of Joseph Schwantner and a former personal composition instructor, Dr. Dean Roush. The use of an augmented triad with a minor third above it forms a seventh chord I have seen in the works of both of these composers and have used myself at the beginning of *Trolly*. Schwantner and Roush undoubtedly arrived at the use of these chords through different processes, but the general harsh color of this particular chord is what I aimed to borrow from them. The bell-tone chords comprising the two bars prior to the "Dancing" section in *Trolly* add more tones to the opening seventh chord by simultaneously offering split-third alternatives within the major/minor thirds/sixths relationships found in the chord. Respelled,

these chords can be built by stacking perfect fifths a half-step apart from each other; such is the spacing of certain passages within Roush's *Nine Muses* for Alto Saxophone and Piano as well as in the two aforementioned measures of *Trolly*.

"Quintal Counterpoint"

The second appearance of the xylophone with the rhythmic Trolly motive in *Smithsonian Sweater* is an example of a quintal counterpoint technique I have used in recent pieces (Example 33). The premise is quite simple: take two dyads or triads built on stacked fifths and move them in contrary motion with each other. The resulting harmonies will always imply some sort of extended tertian chord, such as a seventh, ninth, eleventh, or thirteenth except in the case of two fifths dyads an octave apart. I have noticed this technique most strikingly in three places throughout my musical life. The first place is on the Super Nintendo game *Castlevania IV* that I was introduced to in my early teenage years. When I was in my early twenties, I became fond of the piano concerti of Béla Bartók. The second movement of his second piano concerto contains a beautiful ritornello passage of muted strings in fifths moving in counterpoint to each other.

Example 33



The third instance of this type of "counterpoint of fifths" I discovered while improvising on a small synthesizer I owned as a young teenager. One of the instrument voices on the keyboard was a sustained organ-like tone, sounding two notes a fifth apart for each single key being played on the keyboard. I noticed as I played single keys in contrary motion the striking progressions from one combination of two fifths dyads to another. I remember being so taken by the sound that I even composed a small piece on the keyboard that took advantage of this limiting of each note to be combined always with a partner one perfect fifth away.

Given my affinity for these fifths and the tonal progressions of the eighties and early nineties, perhaps the conclusion could be drawn that my most early exposures to music helped to define the interests I would later pursue in my musical life. Perhaps this is why, when I speak of my own musical influence, I speak of video games, movies, musicals in which I had roles. I was Peter Pan in my high school production of the musical, and one of my favorite movies as an adolescent was *Poltergeist*. When I make these references in conjunction with my perception of the child-like qualities of the celesta and the striking qualities of quintal music, perhaps I am doing so because these very personal fascinations stem from fond musical memories of my own childhood.

The Harmonic "Rub"

Returning to the subject of harmonies employed within the concerto, let us finally explore the elements of the harmonic "rub," as I have termed it to this

point. The genesis of my fondness of tonal music with certain extra tones thrown in to create tension, such as in the entrance of the low register near the end of *Smithsonian Sweater* and in the aforementioned tonal progressions near the end of *Trolly*, is in the music of U2, Sixpence None The Richer, Pat Benetar, and other similar bands and popular artists, as well as in the compositions of Aaron Copland and film music such as James Newton Howard's score for the movie *Signs*. All of this music, while different in many ways, contains one very important commonality, the use of pedal tones to create a heightened sense of tonic.

Holding onto important notes from the tonic triad, all other chords seem to have a stronger pull back to the tonic chord. The "rub" comes into play when the pedal tones are a half-step from one of the pitches in the changing harmonies. Such an instance could be a pedal tone of "do" which is a half-step from "ti" as the underlying harmonies are passing through the dominant. The entire guitar solo in Pat Benetar's "Shadows of the Night" consists of the melodic back-and-forth motion from "do" to "sol" while the rest of the band changes through a typical eighties progression involving I, IV, V, and vi all in root position. The tension created by the ensuing "rub" in these kinds of harmonies produces a distinct emotional quality that has been present in much of the music I have been attracted to all of my life.

MOTIVIC DEVELOPMENT

The "Rogers Melody"

The final aspect of the compositional processes used in the creation of this piece that I would like to explore is the development of motivic ideas. In terms of

motives, I see three ideas that run throughout the concerto. The first of these is, as mentioned before, the rhythmic Trolly motive which is almost always found in isorhythmic form, until the connection is made at the end with the "victory motive" used by Beethoven and Prokofiev. The second important motivic idea in *Beautiful Day* is a tune I created for the first celesta music in the *Trolly* movement. For lack of a better name, I call this the "Rogers melody." (Example 25, p. 106).

I wanted to use the Rogers melody in the opening movement but not to let it achieve its "full form" until its first appearance in *Trolly*. I used two main techniques to obscure the Rogers melody in *Smithsonian Sweater*. The first was to pull a regular sense of rhythm out of its opening statement in the celesta music of the beginning of the piece (Example 1, p. 77). I also allowed it to "wander off" to a different place after the first phrase. This departure from the original melody becomes an idea of its own later in the first movement, as the muted trumpet expands on the idea in its solo at "Sparkling" (m. 40).

The Rogers melody is used in the "call-and-response" of the flute and clarinets at rehearsal "A" (Example 24, p. 105) as well as in the recapitulation at "E" (Example 23, p. 104). Note that the "response" in the clarinets at "A" and later with the low-range instruments at "E" is an instance where the two-chord progression discussed earlier (Examples 9 and 31; pp. 89, 115) and the chorale motive mentioned briefly in the *Hisher Boobtrunk* discussion (Example 15, p. 98) all intersect via an ascending major-second motion. Fragments of the Rogers melody can be found throughout the outer movements, being further manipulated by means of expansion and inversion of intervals, octave

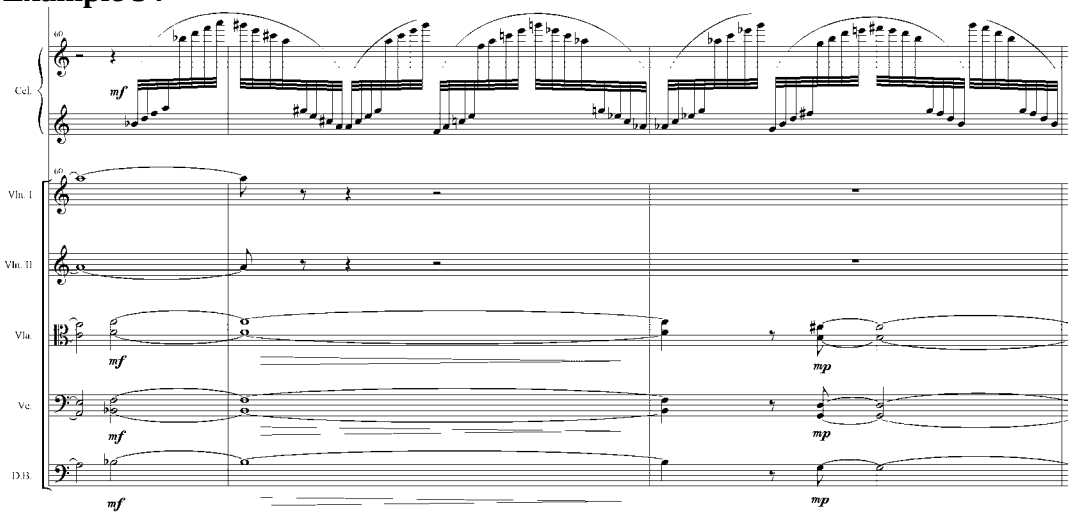
displacement, and use in contrapuntal textures. A final complete version of the Rogers melody is found in the English horn solo near the end of *Trolly* (Example 7, p. 85), accompanied by the *Mega Man X* progression mentioned earlier (Example 32, p. 116).

The "Chorale Motive"

Let us finally take a look at the chorale motive (Example 15, p. 98). The inspiration for this motive is twofold. The idea for a succession of winding parallel major-seventh chords comes from a couple of the *Zelda* games from the popular Nintendo series that have become, along with *Super Mario Brothers*, a staple of the Nintendo franchise. This motive is used as sort of "victory music" heard just after the defeat of the boss of most dungeons in two recent installments of *Zelda*. The succession of seventh-chords reminds me of a piece for wind ensemble written by my former teacher Dr. Walter Mays entitled *Dreamcatcher*. One of the recurring textures in this piece is a chorale-like motive which involves a succession of seventh-chords, although not in exact parallel motion. Still, the "sound world" created by the seventh-chords is something that always seems to attract me.

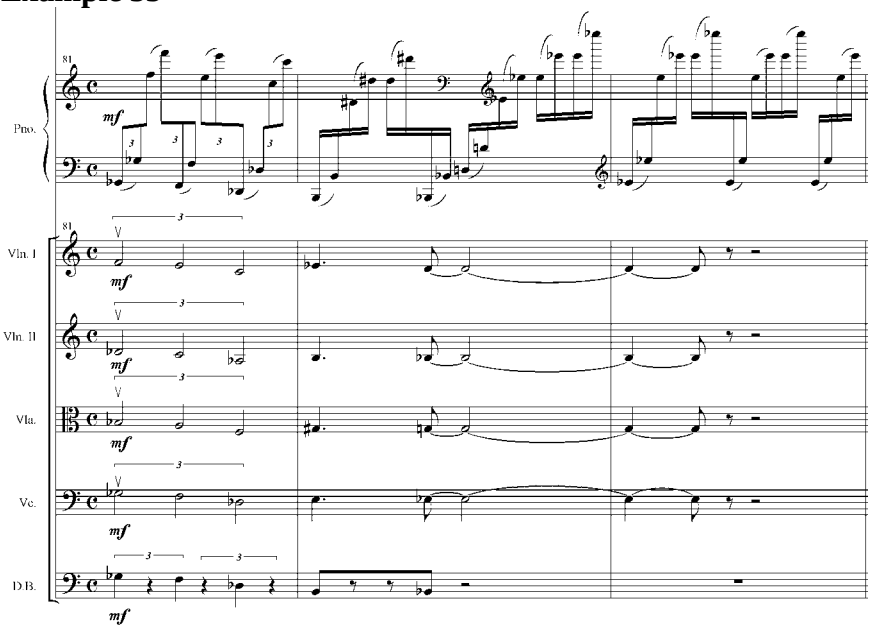
Thus, I used this motive in all three movements of the concerto. At the end of *Smithsonian Sweater*, the final celesta music presents an arpeggiated version of the chorale motive over a sustained seventh chord in the lower and middle registers:

Example 34



The use of sevenths and the gentle quality of the ending of this movement is also reminiscent of the ending of Maurice Ravel's *Jeu d'eau*. The chorale motive is utilized in the pizzicato piano and strings (Example 15, p. 98) as well as the brass of *Hisher Boobtrunk* (Example 16, p. 98), but given a minor feel. I recall enjoying this type of sound in some of the music accompanying the hit film *Men In Black* of the 1990s. The leaps of thirds found within the chorale motive create interesting relationships when harmonized in minor, increasing the "split-thirds" feel that makes the listener unsure whether the music is in major or minor mode. The chorale motive appears in *Trolly* between the "Dancy, dreamy" and "Ritmico" sections discussed earlier. At this point, the chorale motive intersects with the rhythmic Trolly motive, due to its isorhythmic-triplet presentation:

Example 35



CONCLUSION

Upon closely examining the newest addition to my body of music and hence the music that has inspired me to create new music, I am struck by the importance of early interactions with musical styles, moods, and techniques in that process. I find myself making profound connections as I explore these ideas within the context of a piece of music that holds issues of childhood as its main programmatic theme. Discovering and rediscovering the world of Mister Rogers has given me the opportunity to look backward into my musical and emotional past and forward to the future. As Rogers himself grew older and became an icon representing a love for children, it became evident the amount of impact he had

on so many generations. It is this realization that caused me one night early in the year of 2004 to choose him as the program of my dissertation piece.

A PBS special commemorating the life and work of Fred Rogers showed that night, and I just happened to come across the program while flipping aimlessly through channels in the living room of my small apartment in Austin. One segment showed Rogers singing a song entitled "It's You I Like" to and with a young boy confined to a wheelchair. Later in the program, Rogers was shown being called to the stage during a production of the Daytime Emmy Awards to receive a lifetime achievement award; there to present his award was a man in his mid-thirties, confined to a wheelchair with that same crumpled posture of the boy appearing *on Mister Rogers' Neighborhood* decades before. I was greatly moved by this touching moment being played out on television.

The impact of one generation on the others that follow it can be overwhelming when one stops to consider it. Hence, the responsibility we have towards our young in my opinion extends far beyond the reaches of providing food, shelter, and traditional schooling for children. To become peaceful and productive citizens of this world, they need nurturing in a capacity that few parents in this world of "hustle and bustle" are able to give. Fred Rogers has taught me this by his example:

> … who has helped you love the good that grows within you? Let's just take ten seconds to think of some of those people who have loved us and wanted what was best for us in life – those who have encouraged us to become who we are

tonight – just ten seconds of silence … No matter where they are – either here or in heaven – imagine how pleased those people must be to know that you thought of them right now. We only have one life to live on earth. And through television, we have the choice of encouraging others to demean this life or to cherish it in creative, imaginative ways.

--from Fred Rogers' 1999 Speech of Acceptance into the Television Hall of Fame (The World According to Mister Rogers [New York: Hyperion, 2003], 169)

Vita

Kyle Douglas Kindred was born in Arkansas City, Kansas on March 28 1978, the son of Jeff and Debbie Kindred. Upon graduation from Arkansas City High School in 1996, he entered Wichita State University in Wichita, Kansas. He received his Bachelor of Music degree in theory/composition and piano performance in 2000. In August of 2000, he began work on a Master of Music in composition at the University of Texas at Austin, where he graduated in 2002 and remained for doctoral work. In 2004, Kindred was one of ten composers commissioned to write works in celebration of George Crumb's 75th birthday by the Oregon Bach Festival. Awards include winner of the 2000 National Bandmasters Association's First Biennial Young Composer Mentor Project, the 2000 Claude T. Smith Memorial Composition Contest, the 2001 National Federation of Music Clubs Victor Herbert Composition Competition, and the 2003 Voices of Change Russell Horn Young Composers Competition.

Permanent Address: 2200 Willow Creek Dr. #406
Austin, Texas 78741

This dissertation was typed by the author.